

TO THE
PRINTERS

IN
GREAT BRITAIN

AND
IRELAND;

This GRAMMAR

Is Inscribed,

By Their

Obedient servant,

The Editor.

TO THE

PRINTERS

IN

THE GREAT BRITAIN

AND

IRELAND.

THE GREAT BRITAIN

is intended

to be

published

in the

THE
Printer's Grammar:

Wherein are Exhibited, Examined, and Explained,

THE
**SUPERFICIES, GRADATION,
and PROPERTIES**

OF

The different Sorts and Sizes of METAL TYPES,
cast by LETTER FOUNDERS:

Sundry ALPHABETS, of ORIENTAL, and
some other Languages;

Together with the CHINESE Characters:

The FIGURES of Mathematical, Astronomical,
Musical, and Physical Signs;

Jointly with Abbreviations, Contractions, and Ligatures:

The Construction of Metal Flowers — Various Tables,
and Calculations — Models of different Letter-Cases;
Schemes for Casting off Copy, and Imposing;

And many other

REQUISITES for attaining a more perfect knowlege both in the
THEORY and PRACTICE of the ART of PRINTING.

WITH

DIRECTIONS to Authors, Compilers, &c.
how to Prepare Copy, and to Correct their own Proofs.

The Whole calculated for the Service of All who have any
Concern in the Letter Press.

By JOHN SMITH, *Regiom.*

LONDON: Printed for the Editor;
And Sold by W. OWEN, near Temple Bar; and by M. COOPER,
at the Globe in Pater-noster Row.

M DCC LV.

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MVSEVM
BRITANNICVM

TO THE
R E A D E R.

THE publication of the following Essay is the result of a resolution to make a stand against the joint disasters that long have harrassed me, and threaten to pursue me to the last confines of retreat: For tho' infirmities and ailments are become habitual to me; yet when their concomitant consequences presented themselves more gally to me, I was on a sudden prompted to think of guarding against their further incroachments: But knowing myself unable to do it by the usual exercise of my profession, I concluded to publish Proposals for printing this Grammar; which had the good effect, that in a short time so many declared themselves in favour of my undertaking, that I had no room to doubt of succeeding in it. And notwithstanding a considerable number of my Subscribers have proved Apostates since, the Work has nevertheless been continued, and is brought to a conclusion by the aid of the permanent

manent Encouragers thereof ; and especially by the interest of some particular Well-wishers, who have shewn themselves so assiduous in promoting my expectations, that it demands my public acknowledgement. By these helps, and by having been permitted to print at prime cost, I have been enabled to carry this Grammar to its proposed length : but how it will be received by those who have not yet examined into the merits thereof, will soon appear by the success of the remaining Copies. In the mean time I shall use no art to gain the approbation of those who were under apprehension, that this Work, being of a troublesome and expensive nature, if it was not done as it *should be*, would be better not done at all ; since I am not ignorant, that our ideas of the same thing are not *always* the same ; and therefore hope they will reverse their opinion, and judge more favourable of the whole. I myself, *now*, find that it is not done as it should be, by having been too circumstantial in the Theoretical part of this Grammar, thinking it incumbent in a Composer to be acquainted with the *Properties* of letters, as well as to know their *Situation* in the boxes. But the study of the first is now become obsolete, and called *immaterial*, according to the compliment that was given by one to the contents of our first Number : and another pronounced it an insignificant work, and even
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quitted it, on seeing in it the Sorts of a Fount of Letter, which (he added) he could have in the Horn-book. But neither these nor other aggravations have hinder'd me from pursuing my design; and from introducing, according to the proposed compass, what I thought might be of service to such as know still less than what may be gathered from this Volume; which has been compiled under such disadvantages as well of body as of mind, that I hope the many Witnesses thereof will not expose me where I am deficient. Nevertheless, if there are those who expect what I have not promis'd, they may thank themselves for being disappointed; for I did not intend to touch in *this* part upon the History and Practice of *real* Printing; considering that these two articles would fill more sheets than we have done in describing the business of a Compositor. Neither did I propose to embellish this Essay with Pictures, by having several things either cut in wood, or engraved in copper; but have compos'd the Schemes for Imposing, as well as some Drafts of Cases; judging it not pertinent in work of this kind to make a shew of the manuoperation of any other artist than Compositors; or to introduce any thing else but what is cast by Letter-founders, and may therefore create employment for the Printer; but which cannot be expected from Characters or Representations that have
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their formation either in wood, or in copper. It may therefore be said, that a work of the nature of this Grammar cannot be done as it should be, without the generous assistance of Founders, in furnishing the undertaker thereof with Sorts as should be exhibited, but which either cannot be met with in Printing-houses, or else are not in condition good enough to serve for Specimens. A work of that perfection might have been expected, had Mr. PALMER lived to execute his well-concerted Plan for that part which was to have treated of the Practice of Printing; in which he would not have wanted such helps as I could not expect, on account of not being in the same superior station—an advantage which many times prevails against real merit. Jeune however as this performance may be look'd upon, it is not void of such Articles as Mr. *Palmer* would have treated upon, according to the Contents to his own work: and *this* having the advantage of being done in a Printing-house the most compleat, has afforded means to grace it with particulars that otherwise could not have been expected. In the meantime I am unwilling to lay aside the thoughts I have entertained of compiling a Sequel to this Part, containing The HISTORY and Present STATE of PRINTING; for which undertaking I would hope the favour and indulgence of the Public.



T H E
Printer's Grammar.

C H A P. I.
*Of ROMAN, ITALIC, and BLACK
Printing Letter.*



Conformable to the General method which is observed in Grammars, we begin *this* also with the Principles thereof, viz. LETTERS; with this difference, that instead of applying their signification, as in others, to the art of speaking and writing some particular language, we shall consider them as the chief Printing-Materials; and in the course of this Chapter treat of their Contexture, Superficial shape, and such Properties as come under the cognizance of Printers,

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Booksellers, and others who have a judgment of Printing. Accordingly we shall not confine ourselves to the bare letters of different Alphabets, but shew what other Sorts are comprehended in a Fount of letter, cast either for Sacred, Antient, or Modern languages: of which those of the last class being the most prevailing, we shall, in consequence, give the preference to the characters which are appropriated not only for our own, but other European speeches.

The Types, or Letters, then, which are made use of for printing of Books, Essays, &c. here in England, are called either ROMAN, ITALIC, or BLACK.

S E C T. I.

Of ROMAN Printing Letter.

ROMAN, is at present the general, and almost only Letter which is used for printing; and has long since been the national character not only of Great Britain and Ireland, but also of Portugal, Spain, France, and Italy; whereas in Germany, and in the kingdoms which lie round the Baltic, they print with letters which owe their formation to the Gothic characters: nevertheless none of these nations would scruple to change Types, and, with the Dutch, Polanders, and Hungarians, to print whole works in their own language, with Roman letter: and that the Germans themselves, as well as those who patronize their characters, have not yet intirely quitted them, and made Roman letter more universal, is chiefly owing to their apprehen-

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prehenſions of ſharing the fate of the primitive Printers, who, in attempting to introduce Roman characters, ſuffered greatly, from the diſlike which the Learned then ſhewed to the works which had been done in that letter ; whereby the former were obliged to return to printing in Gothic character, to which men of literature were then accuſtomed, and which reſembled the writing of Monks ; for whom it was not difficult to perſuade people to diſapprove of any thing which had the leaſt ſhew of bearing againſt monaſtic intereſt.

The ſame reaſon may be given, why the Dutch have not turned the Black letter out of their Printing-houſes, but ſtill make uſe of it, eſpecially in books of devotion, and religious treatiſes deſigned for general uſe ; whereas curious and learned ſubjects are frequently printed in Roman. The Germans, indeed, have more than once made eſſays to print prayer-books in Roman letter, to try how they would be received by the public : but it has been obſerved, that this method of bringing people into the Printers ſcheme would not take ; and that the ſmall impreſſions of theſe books came into the hands of ſuch only as were either curious, or as would be thought to be learned, when they ſhould be ſeen reading in a book printed in characters which the vulgar people in Germany perſuade themſelves to be appropriated to no other than the Latin language. However, what has fruſtrated the deſign of the German Printers, has not intimidated thoſe in Sweden, where, by the authority of the proper ſupporters of ſo noble a plan, they have of late made conſiderable ſteps towards

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abolishing German types, by printing the New Testament, the Psalter, and other school-books, in Roman letter; by which, 'tis hoped, printing, in *that* quarter, will put on a better face; and their hitherto established printing letters become obsolete, and antiquated.

The appellation itself which the subject-character bears is sufficient for us to conclude, that it owes its being to the antient Romans, tho' the face of the present, and the shape of the original Roman letters are greatly changed, by the improvements which they have received from time to time, according to the laws and rules laid down by eminent penmen. The Germans, and their confederates, differ with us here, in calling all those sizes of letter *ANTIQUE*, which we, as well as the French, and other printing nations, comprehend under the name of *ROMAN*; which, were it matter of any importance, would deserve our inquiry, to see whether it is done to deprive the antient Romans from an acknowledgement due to their memory, for the invention of their letters; or whether it is to serve for an open confession that they have not yet been at the pains to bring their *Antiqua* to the same perfection as their neighbours have done the Roman.

That *good* Roman makes the best figure in a Specimen of letters, may be said without reservation, especially as I would be understood not to pronounce all Letter good which is new; but only such as has the necessary accomplishments as well in its appearance, as substance. The first of the good qualities, therefore, of Letter, consists in
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its being of a *true*, or rather *good* shape; since it is impossible to maintain the first, without involving ourselves in controversies which cannot be decided till such rules are established as may be a standard for the exact uniformity of each letter in particular. We shall therefore not presume to make our observations upon this head; but conclude, with the ingenious Mr. MOXON, "That the Roman letters were originally invented and contrived to be made and consist of Circles, Arches of circles, and straight Lines; and that therefore those letters that have these figures, either entire, or else properly mixt, so as the course and progress of the pen may best admit, may deserve the name of true shape." The before-mentioned mathematical figures, therefore, being observed, and properly applied, by the Letter-cutter, will produce Roman characters, of such harmony, grace, and symmetry, as will delight and ease the eye, in reading; by having their Fats and Leans drove into one another with such sweetness as amazes a close examiner into the proportion which the smallest letters bear to those of larger sizes: but to say, with certainty, what foundry-house can boast of *true*-shaped letters, would be speaking with too much forwardness; since it is agreed, even by able pen-men, that none can strike two letters of the same signification so as, upon the strictest examination, to have the same likeness. If therefore it is impracticable to write a *true* duplicate upon *paper*, it may be excused in those who attempt it in *steel*: for, were it possible to copy so as to make it impossible to discover

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the least deviation from the original, letter-cutters too, would then be able to give accented letters, and such as are contained in ligatures, the same exact shape and symetry with those of the mean alphabet, tho' even *these* should have nothing but the fancy of the artist in support of their being *true*-shaped. We will therefore not engage in the controversy about *true* shape in letters, but rather chuse to be silent upon that head; and yet not to say, that the Dutch have exerted themselves more than their neighbours, in casting good Letter, would be stifling a truth which does not want for vouchers: for tho' the authorities about the invention of Metal Types run in favour of the Germans; the meliorating and improving them cannot be more justly claimed by any than by the Dutch, who have long since distinguish'd themselves by neat Press-work—And as this has been ascribed to the goodness of their Letter, a tradition is still foster'd by some who have no conceptions of Printing, 'That the Dutch print with 'silver types.' But a good and neat Pressman can best inform them, that it is not Dutch letter on which good Press-work depends; nor that all Dutch letter is of equal goodness and beauty. It may also be observed, that it is owing to the genius of more than one Master that the preference has been given to Dutch letter, and that the same has been exemplary; as may be said of *Van Dijke's* letters; from which Mr. Moxon made his draught of true-shaped letters. After *Van Dijke*, *Voskin*, and *Dommer*, have been considered as two Worthies, for their abilities in their profession. Not-with-

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withstanding this, it cannot be said that the merit of Dutch letter shews itself in being true-shaped, else the large capital letters, in particular, would not bear such a disproportion to each other, and discover so little of that beauty which the proper placing of Fats and Leans otherwise afford. In this I refer to the large capitals of Dutch English, and Small Pica Roman, which still are found in Printing-houses in London. We will therefore suppose that the Dutch take more than common care in finishing their Punches, and removing all such irregularities as may obstruct their making a smooth and even impression when they are sunk into Matrices, first well prepared for the purpose: and as their Letter is generally cast of good metal, and to stand true, and exact in line, besides well dressed; no wonder that it has recommended itself into the most considerable Printing-houses in this city, and, probably, would have been received in several others, had it not been obliged to make a halt in its further progress, when the ingenious Mr. W. CASLON at once destroyed the interest which the Dutch letter-founders have had in England; and which, 'tis hoped, they will not recover, unless it appears that the Founders here should design to promote their own interest by detrimmenting that of Printers.

What has been said about *true* shape in letters, relates chiefly to Roman; but, in our further observations upon the Properties of good Letter, we shall comprehend all other fusil types as are cast *here*. Accordingly, the goodness of Printing-letter being not confined to true shape alone, consists

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fits also in having a *deep* face; which depends, first, upon the Punches being cut to a reasonable depth, and their Hollows deepened in proportion to the width of the respective letters; and, secondly, upon the Punches being sunk *deep* into Matrices: for if either of these two requisites is neglected, the Letter, in course, will have a shallow face, and prove unprofitable to the purchaser; as it is in France, where Printers have very great reason to complain of the shallowness of Letter cast by their founders. Mr. FERTEL, Printer at St. Omer, in particular, exclaims against this imposition in the following manner: “ We need not “ wonder (says he) that our Press-work does not “ look better; for if the paper is apt to sink, or “ otherwise deceives the person that wets it; and “ the ink happens not to be very clean, the eye of “ the Letter is presently filled up—The Pressman “ then, with his Bodkin, turns Graver; but with “ such an unsteady hand, and with so little precaution, that he more hurts than clears the Letter. “ Had our characters the same depth as those “ abroad, French Press-work would undoubtedly “ make a better figure also: but we have had new “ Founts where the relief part of some Sorts (consider’d from the centre of their hollows) did not “ answer to above the thickness of ordinary paper “ for printing—which is a shame!” And though this, at present, is not the case in England, it may nevertheless be observed, that some of our Roman lower-case sorts are not equally fortified to endure the weight of the Press, especially in Founts of the lesser sizes, where the a, e, s, w, are worn out before

before the other sorts are injured; which few sorts, were they cast again, and the worn ones thrown out, would render a fount serviceable for a great deal of good work more.

The next of the principal qualities of good Letter, is, that it be cast of good metal, fit to wear well at least so long as till it has paid for itself, besides good interest for its long credit; thereby to ease the charges of such sorts of Letter as never make a return neither of the principal nor interest. This is another great hardship upon the Printers in Paris, who are served with very bad metal by their founders; which, and the short wear they have of their Letter on account of its shallowness, makes the more substantial Printers lay out their money in Francfort, from whence they are served with a better commodity. Notwithstanding which, the founders in Paris keep to their wonted metal, and alledge, that it is of the same composition with that which is used at the King's founding-house; which serves not any other but his Majesty's Printing-house at the Louvre, with fusil materials. It would therefore be inconsistent with the interest of the founder to cast Letter for lasting; since Letter, at the said Printing-house in Paris, is deemed old, and worn, when it has lost its brightness; which, tho' it delights the eyes of some, does not please the Printer, who rather chuses to see new Letter have a gloomy cast, judging from thence that its metal will prove to be good.

The Composition of metal for Letter being various, and depending upon the discretion of the founder, must needs have different effects upon

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Letter, and render it either more or less serviceable. Mr. Moxon has been so generous as to particularize the species and the quantities which *be* used to make Metal of; and accordingly 28 *lb.* of Metal required 25 *lb.* melted lead, mixt with 3 *lb.* of iron and antimony melted together. But in Germany they use more than three ingredients to their Metal; which is there made of steel, iron, copper, brass, tin, and lead: all which they incorporate with each other by means of antimony. This Metal, if duly prepared, does not bend, but breaks like glass: it is harder than tin and lead; something softer than copper, and melts sooner than lead. This account I have of Mr. STRUKE, a Printer at Lubec, who did cast, for his own use, not only large-siz'd letters for titles, but also a sufficient quantity of two-lined English, after a peculiar manner, by cutting his Punches on wood, and sinking them afterwards into leaden Matrices; yet were the letters cast in them deeper than the French generally are. How they prepare Letter-metal in Holland, I have not learn'd; but from a certain instance (the narration whereof would require a long digression) I am perswaded that they differ both from the English and the Germans.

Besides the three principal Properties which we have mentioned, the following (like Satellites to good Letter) are not undeserving the purchaser's examination; who ought to take notice,

1. Whether the Letter stands even, and in Line: which is the chief good quality in Letter, and makes the face thereof sometimes to pass, tho' otherwise ill-shaped.

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2. Whether it stands parallel; and whether it drives out, or gets in, either at the head, or the foot, and is, as Printers call it, *Bottle-arsed*; which is a fault taht cannot be mended but by rubbing the whole Fount over again.
3. Whether the thin lower-case letters, especially the dots over i and j are *come* in casting.
4. Whether the Break is well ploughed away, and smoothen'd.
5. Whether it be well scraped, so as not to want rubbing down by the Compositor.
6. Whether each letter has a due Proportion, as to thickness; and whether they are not so thin as to hinder each other from appearing with a full face; or so thick as to occasion a gap between letter and letter.
7. Whether it be well Bearded: which founders in France are obliged to do to their own disadvantage, on account of their shallow Letter.
8. Whether it have a deep and open single, or double Nick, different from other Founts of the same Body, and in the same Printing-house.

In this last article both the Dutch and French act a little ungenerously; by putting a very narrow, and shallow Nick to most of their Letter: and the French, to be more particular, put the Nick on the back of their Roman Letter.

S E C T. II.

Of ITALIC Letter.

AS Roman characters owe their invention to the antient Romans, so have Italic letters the learned ALDUS MANUTIUS for their author; who was a Roman by birth, and who in the year 1490 erected a Printing-house in Venice; where having abolished the Letter which resembled the writing of Monks, and introduced Roman types, of a much neater cut, invented that beautiful Letter which we and several other nations call *Italic*; though the Germans, and those who join with them, shew themselves as ungenerous in this instance, as they do with respect to Roman; for they give Italic letter the name of *Curſiv*; whereby the memory of its original descent is stifled. In the beginning it was called the *Venetian* Letter, by reason that Manutius was settled at Venice, when he brought his new-invented letter to perfection; which not long after was dedicated to the State of Italy, thereby to prevent the disputes which might arise if any other nation should venture to claim the priority of it; as was the case about the first Invention of Printing.

The chief, and almost only use for which Italic was originally designed, was to distinguish such parts of a book as may be said not to belong to the Body thereof, as Prefaces, Introductions, Annotations, congratulatory Poems, Summaries, and Contents: all which sub-parts of a Work were formerly made a rule to be put in Italic; whence

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it was that at least two fifths of a Fount of letter were Italic. At present that Letter is used more sparingly, since all the adjunct parts of a Work may now be very properly varied by the different sizes of Roman, were there even no Italic at all: and to plead the necessity of Italic to distinguish proper names of Persons and Places, would be altogether puerile, and argue, that the present age is less capable of apprehension than our forefathers, who knew the sense and meaning of words, before Italic existed, and when no other but one sort of letter served for Title, Body, and all the other parts of a Book.

That Italic letter was not designed to distinguish proper names in, nor for several other uses which it now serves, might be readily proved, even from works which have been printed here in England; where several have thought it a contrast to deprive Roman letter of its own beauty, by loading it with Italic words and terms of common signification and meaning; and have thought it inconsistent to intermix Letter of an erect position with that of an oblique inclination.

What Roman letter suffers by being interlarded with Italic, is of equal prejudice to *this*, when it is invaded by the former — For Roman being always of a bolder look than Italic of the same Body, takes advantage of the soft and tender face of Italic; which, throughout all its sizes, is now in England of such a beautiful cut and shape as it never was before. What pity then that two such significant Bodies as Roman and Italic are, and of which neither stands in need of the other, should

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should sometimes be maimed in such a manner as not to be known which of the two has the advantage of the other. It is therefore to be wished, that the intermixing Roman and Italic may be brought to straighter limits, and the latter be used for such purposes as it was design'd for; viz. for varying the different Parts and Fragments, abstracted from the Body of a work—for passages which differ from the language of the Text—for literal citations from Scripture—for words, terms, or expressions which some authors would have regarded as more nervous; and by which they intend to convey to the reader either instructing, satyrizing, admiring, or other hints and remarks: whereas others, again, would not chuse to follow that method, fearing that their works should be thought to have been printed in a house where for want of Roman they had recourse to Italic.

Tho' 'tis in vain to expect that the use of Roman or Italic will be restored to its former purity; yet may it be hoped that their parading so *very* promiscuously may be prevented, or, like the Old Style, abolished, when, upon examining into the merits of these observations, some may join with me in the opinion, that mixing the said two species of Letter on account of proper names, whether of persons or places, ought to be avoided as well in profane Works, as it is in holy Scripture. Which might be effected with the less difficulty, were Printers themselves to shew their dislike to it, and at the beginning of a Work give directions concerning proper names, and the placing of capital letters, before the Compositor falls into the com-

common road of both. But to prevent the trouble, as well as expence, which would ensue upon an Author's insisting to have his work done in an out-of-the-way manner, after it has been begun, it is safest to consult every Gentleman, lest some should chuse to shew themselves peculiar, rather than conform to the methods which Printers use to grace the work committed to their care.

Were we to trace the beginning of the custom which still prevails in England, to vary *all* proper names, it would require a discourse too prolix to give it here a place; yet that we may not be altogether silent upon this head, we will make the following conjectures, by observing, That when Roman Letter became to be established, the Germans made use of it among their Characters, for proper names, and such words as are sometimes entire Latin, and as they are fond of to intercalate into their language. But if this has given the hint to the English to vary *their* proper names, it may be said in favour of the former, that the loss which their Characters have sustained in their aspect, by being intermixt with Roman, is far less than what that Letter suffers when interlarded with Italic; the German and the Roman being both of a parallel position, but Italic, of an oblique inclination—Add to this, that the Germans, being apt to latinize most proper names, and to express them according to the same rules as in a latin discourse, by their varying them own that such names and words have the genius of a different language; which cannot be said of proper names in the English, where they are not subjected to that affected way

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way of latinizing them, before they present themselves in latin Works. But if this conjecture will not pass, I desire leave to offer another; and to suppose, That the varying of proper names may be owing to the fancy of some Author of a Work which abounded in proper names, either of persons, or places, more than ordinary, and therefore ordered them to be distinguish'd by different characters from the Text, thereby to save himself the trouble of reading the Body of the Work over again, when he should have occasion to make an Index of the names contained in the matter: or else, to make the names in the Index to be found readily in the Text, where they would shew themselves more conspicuous to the Reader on account of their being put in different characters. And that such a contrivance may have afterwards been look'd upon as an improvement; or the Printer may have supported the same, to make more use of his *Italic*, seems not altogether improbable, tho' I have no vouchers for what I have suggested.

In the mean time, and as I have before declared; *Italic* discovers a particular delicacy, and shews a mathematical judgment in the Letter-cutter, to keep the Sloplings of that tender-faced Letter within such degrees as are required for each Body, and as do not detriment its individuals. But this precaution is not always used; for we may observe that in some *Italics* the lower-case *g* will not admit of another *g* to stand after it, without putting a Hair-space between them, to prevent their pressing against each other: neither will it give way to *f*, and the ligature *ß*; and there-
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fore a round *st* is cast to some Italic Founts, to be used after the letter *g*; but where the round *st* is wanting, an *st* in two pieces might be used without discredit to the work, rather than to suffer the long *st* to cause a gap between the *g* and the said ligature. The like separation may be discerned where *g* stands before *j*, *p*, and *y*, in the same word. To remove therefore these inconveniences, which the Italic *g* seems to have occasioned equally in France, the Manager of the King's Founding-house at Paris caused a *g* to be cut of such a length and turn as yielded to the inclination of those letters which before were hindered from their close joining the *g*. But these are not the only interfering letters; for some of the Italic Capitals are of the same troublesome nature, and suppress the appearance of certain lower-case letters; of which we shall take notice, when we come to speak of Kerned Letters.

Before we proceed to the next Section, let it not be thought impertinent to conclude the subject matter of *this*, with observing, That Italic letter, not being exposed to the same injuries which the Roman is apt to receive, by being more constantly used; Printers, in foreign parts, sometimes, make one Fount of Italic serve for two of Roman, by casting such lower-case sorts over again as they observe to have been blunted on account of their more tender Face; which generally happens to *e*, *o*, and *s* — And that, in chusing their Letter, they are not confined to have Roman and Italic cast by the same Founder, but where they find the one or the other to please their fancy best.

S E C T. III.

Of BLACK Printing Letter.

BLACK Letter, which is used in England, descends from the Gothic Characters; and is therefore called *Gothic*, by some, and *Old English* by others: but Printers give it the name of *Black Letter*, because its Face, taking in a larger compass than Roman or Italic of the same Body, the full and spreading strokes thereof appear more black upon paper, than common. At present Black Letter is so far abolish'd *here*, that it is seldom used in any other matter than what belongs to Law, and more particularly to Statute Law. It is therefore possible that Black Letter, in time, may become altogether unregarded, as well as its parent, the Gothic, which in the primitive time of Printing was the established Character, and prevailed against the Latin; which had been first introduced in Spain, by Alphonfus VI. 1080; when that Prince put an end to writing in Gothic characters throughout his dominions. Neither needs the extinction of Black Letter be much lamented by Printers, to whom it is more chargeable than Roman, or Italic, on account of the extraordinary quantity of ink which it requires; whereby the best-colour'd paper receives a yellow hue, and becomes unsightly.

Black Letter, again, is sometimes used with Roman and Italic together, to serve for matter which the Author would particularly enforce to
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the reader ; and in that case, the mean Text being Roman, proper names are put in Italic. But this way of intermixing three sorts of Letter, not being countenanced, on account of the great disparity between their Faces, may be said to be the reason that several Houses are without Black Letter at all, tho' well provided with other good, and more useful, Printing Materials. Lastly, Black Letter is sometimes used, instead of printing in Red, what is designed to be made more conspicuous than common.

C H A P. II.

*Of the different BODIES and SIZES
of Printing Letter.*

THE several Bodies to which Printing-letter is cast in England, are 17 in number, of this order; viz. 1. French Canon. 2. Two-lines Double Pica. 3. Two-lines Greatprimer. 4. Two-lines English. 5. Two-lines Pica. 6. Double Pica. 7. Paragon. 8. Greatprimer. 9. English. 10. Pica. 11. Small Pica. 12. Longprimer. 13. Burjois. 14. Brevier. 15. Minion. 16. Nonpareil. 17. Pearl. All which Sorts of Letter may be best divided into Letter of Regular, and of Irregular, Bodies.

S E C T. I.

Of Regular-bodied Letter.

THE class of Regular-bodied Letter takes in, viz. Greatprimer, English, Pica, Longprimer, Brevier, Nonpareil, and Pearl: but to those which go before them, viz. French Canon, Two-lines Double Pica, Two-lines Greatprimer, Two-lines English, Two-lines Pica, and even Double Pica, we will give the name of Title-Letters; considering that the first three sorts are used in Titles of Books, and in Jobbs, only, to make emphatical words or lines appear more conspicuous. And as to the three other sizes, they are mostly used in Heads, and for Jobbs; tho' they, and even Two-lines Greatprimer, sometimes serve for short Dedications, or Prefaces, to works of a large size.

Among the Title-letters, Two-lines Pica being look'd upon as a letter of no general use, and very apt to be mixed with Double Pica, but few Printers are fond of it; especially as they find that the difference betwixt Two-lines Pica and Double Pica, as well in Face, as Body, is but inconsiderable; and that of the two, the latter is fittest for Poems, Prefaces, and other introductory parts of a Work.

That *Double Pica* is not the right name for *that* Letter, no Printer will disown, because its depth answers to Two-lines Small-pica, and ought for that reason more properly be called *Double Small-Pica*.

Pica. Which gives us room to suppose, that the same Letter which now answers to two lines of Small-pica, has been also cast to the depth of two lines of Pica; but, being judged too small-faced for that size, it has been reduced to two lines of Small-pica. But Mr. Caslon, lately, has revived Two-lines Pica, in having cut a Letter something larger than his Double Pica, on purpose to be cast to the size of Two-lines Pica.

S E C T. II.

Of Irregular bodied Letter.

THE several sorts of Irregular-bodied Letters are, Paragon, Small-pica, Burjois, and Minion. We call them Irregular, because they are of intermediate sizes to Letter of Regular Bodies; a standard for which, no doubt, was fixed by former Printers, and Founders.

What has been mentioned about Two-lines Pica, may be equally said of Paragon, and the rest of Irregular-bodied Letter, viz. That they may be very well spared in a Printing-house, well provided with Fusil Materials of Regular Bodies: for none can well plead their necessity, but such as are sure to reap a benefit from being furnish'd with them. For the rest, Irregular-bodied Letter is apt to cause confusion in a Printing-house; and is therefore the less countenanced, by most Printers. But because Irregular-bodied Letter of the smaller sizes sometimes serves the ends of proprietors of standing and selling Copies,
this

this seems one reason that it has been attempted ; otherwise the Sizes of Printing Letter would not perhaps have been carried lower than Brevier—a Letter small enough to injure the sight, without the help of Nonpareil, and Pearl, tho' both of the class of Regular-bodied Letter.

Among the Irregular-bodied sorts of Letter, none has taken so great a run as Small-pica ; and very considerable Works have been done in that Character ; such as Chamber's Dictionary, the System of Geography, the Universal History in 8vo, and several other books of consequence. It is a Letter, indeed, which was not much taken notice of, before it appeared in Cyclopædia ; but it has raised its reputation ever since, and is now become the favourite Character to do voluminous Works in ; partly, because it is a round and legible Letter ; partly because it takes in considerably more matter than Pica—the ever-best size for Printing Letter. In the mean time the purchasers of Works printed in Small-pica have the advantage ; for they have more than an adequate value for their expence, especially if the matter is useful and entertaining.

S E C T. III.

Of the Difference of Sizes in Letter.

TH O' all Founders agree in the point of casting Letter to certain Bodies, yet, in the article of casting each Body always to one and the same Size, they differ ; inasmuch that not only Founders of different places, but of the same residence,

dence, and even each in particular, vary in the Height and Depth; both which seem rather to have increased: but whether the Founder [to make his Letter more weighty], or the Printer, [to grace it with more distance between the lines] has occasioned this digression from the former Sizes, we shall not scrutinize; but only suppose, that it commenced with the time when Printers here were obliged to furnish themselves with good Letter from abroad. But that neither the Dutch Sizes of Letter have been approved of, nor our former are continued; cannot be well ascribed to accident.

That the Size for each Body of Letter was fixed, and unalterably observed, by our former Letter-Founders, seems to be out of doubt; else the ingenious Author of *Mechanic Exercises* would not have given us a Table of the Sizes of Letter, in *his* time, without reservation. In order, therefore, to see the difference between the depth of Letter in Mr. Moxon's time, and that which is cast at present, we will insert this Author's own Table of Sizes, in which he has carried the number of m's, or (which is equally the same) lines of matter of each Body of Letter, to the length of 12 Inches, or a Foot; which we shall also observe in our Counter-Table, similar to Mr. Moxon's. Accordingly the said Author observed, that, in his own time,

Pearl - - - -	} contained	184	} m's, in a Foot.
Nonpareil - - -		150	
Brevier - - - -		112	
Longprimer - - -		92	
Pica - - - -		75	
English - - - -		66	
Greatprimer - - -		50	
Double Pica - - -		38	
Two-lines English		33	
French Canon - -		17½	

These are all the Bodies of Letter that are specified by the above Author : from which it appears, that in his time Printers were not incumbred with so many different Founts as they are at present ; for now we count seven sorts of Letter more than are exhibited in the preceding Table, viz. Minion, Burjois, Small Pica, Paragon, Two-lines Pica, Two-lines Greatprimer, and, Two-lines Double Pica. Accordingly, if these seven sorts had *then* existed, Mr. Moxon would not have failed to mention them, as he does Small-pica; concerning which he says; “ We have one Body “ more which is sometimes used in England, that “ is, a Small-pica : but I account it no discretion “ in a Master Printer to provide it, because it differs so little from the Pica, that unless the “ workmen be carefuller than they sometimes are, “ it may be mingled with the Pica, and so the “ beauty of both may be spoiled.” Hence we may guess what little regard was had for that *one* irregular-bodied Letter, Small-pica; by not giving it a place to be mentioned among the rest, in the Table. How much less value, therefore, should

I

Mr.

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Mr. Moxon set upon our Minion, Burjois, and Paragon, were he to see them! But, that we may draw nearer our promise, we will first compare the depth of the seven additional sorts of Letter, proportionable to the Sizes in the above Table, and then give the Sizes of all the Bodies of Letter which are now extant.

Minion, then, whereof two lines answer to the depth of one English, would, according to Mr. Moxon, have required 132 m's, or lines, to the length of one Foot,

Burjois, which has Greatprimer for its Two-line letter, would have required 100 m's.

Small-pica,	—	—	76
Paragon,	—	—	46
Two-lines Pica,	—		$37\frac{1}{2}$
Two-lines Greatprimer,			25
Two-lines Double Pica,			19

Thus would the Sizes of these seven sorts of Letter have run, had they been cast seventy years ago. And now we have reduced them to the standard which they had at that time; here follows our Counter Table, which will shew how far our *present* Sizes of Letter differ from the *former*.

A T A B L E of the present Sizes of Letter.

French Canon	—	Contains m', in a Foot,	18 and a Gr. Pr.
Two-lines Double Pica	—		20 and $\frac{3}{4}$.
Two-lines Greatprimer	—		25 and an n.
Two-lines English	—		32
Two-lines Pica	—		$35\frac{3}{4}$
Double Pica	—		41 and an n.
Paragon	—		44 and an n.
Greatprimer	—		51 and an r, flat.
English	—		64
Pica	—		71 and an n.
Small-pica	—		83
Longprimer	—		89
Burjois	—		102 and a space.
Brevier	—		112 and an n.
Minion	—		128
Nonpareil	—		143
Pearl	—		178

This is the state of our Modern Sizes of Letter. The Table is drawn up to shew the Size which each Body of Letter, here specified, now has; but let us not conclude from thence, that each Fount of Letter is always cast to one and the same Size in its Body. Were this the case, we should not take the liberty to say, That whoever was the author of casting Founts of the same Body to different Sizes, has no room to boast, that he has improved Printing; but has done so much hurt to it, that the ill consequences thereof would be too many here to enumerate: we therefore leave every judicious Printer, first, to examine the merits of the charge; and

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and then, to join in the Verdict; which, we hope, will be given in our favour, after we have proved our assertion by the subsequent Scheme.

A S C H E M E, shewing some of the different Sizes to which English and Pica Bodies are cast.

Jam.	Cast.	Dutch	Cast.	Jam.
				
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
m m m m m m m m			m m m m m m	
1 2 3 4 5 6 7			1 2 3 4 5	

From this sketch it may be easily guessed, that the like variation which appears here in English and Pica, prevails also in Founts of other Bodies. How apparent, then, is the harm and confusion which the differing in the Size of *Letter of the same Body* is able to produce! and that therefore it ought to be made a law, That each of the different Bodies of Letter should *always* be cast to the *SAME* Height, Depth, and Line; by Letter-Founders of the same place, *at least*. But whether

E 2 such

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such a reformation would be chearfully made by Founders, is a question, unless they were urg'd to it by a joint agreement of the most considerable Printers, who always are furnish'd with more than one Fount of the same Body; and who consequently run the greater hazard of having the beauty of their Letter quite destroyed, if Sorts of one Fount should be made use of in another which is not of the same Size. As ocular therefore as the mischief is which arises from different Sizes to the same Body of Letter, so demonstrable is the reciprocal benefit which would result to Printer and Founder, from casting each Body of Letter to one and the same Size. The latter, then, would have no occasion to be at the expence of so many different Molds—The more current Founts might always be casting and dressing, because they would suit every one who should have occasion for a Fount of them; and, by keeping a Fount-case, contrived for that purpose, and always supplied with Sorts, Printers might be instantly served with what they should want, without borrowing, and being afterwards at the trouble of picking the identical letters out again, on account of being of a different Size with the Fount in which they served upon an emergency. Another advantage would be found, when a Printing-house should happen to be sold, that the Letter of it would Stand with another Fount of the same Body, to be used either by itself, or to be mixed, provided they should agree together, as to wear.

Thus,

Thus, by stating the conveniencies which would arise from an uniformity in casting each Body of Letter to the same fixt Size; it will be needless to particularize the contrary effects; since, without much speculation, every one may guess, of what detriment it must be to a Printing-house which has several Founts of the same body; but which all differ in their Sizes—The consequence must be, that the length of Pages (tho' of the same number of lines) as well as of Furniture, will vary according to each Size: neither will Rules, Leads, Reglets, &c. cut to a number of m's of one Fount, answer to a measure of the same number of m's of another Fount, which is either deeper or shallower in Size. Nor is it possible to prevent Letter from mixing, which is cast in the same Matrices, and which has hardly any difference in the Nick. These are some of the unavoidable consequences which arise from having different Founts of the same Body, but not of one and the same Size. The reasons, therefore, which are given in defence of this irregularity, ought rather to be regarded as subterfuges, to support an argument which may be quashed, without leaving it to the arbitration of a professed Printer.

To have regard that the Face of letter be proportionable to its Body, is the Letter-cutter's province: I am therefore of opinion, that the different sorts of Irregular-bodied Letter owe their existence to accident; and suppose, that a Letter may have been cut, the Face whereof happened to prove too large for one of the regular-bodied Sizes, and too small for another; and that
therefore

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therefore the Founder used the expedient of casting it to an intermediate Body, which we will suppose to have been Paragon : and this turning out a handsome Letter, the Founder, no doubt, recommended it, as an improvement, to some good Printer, who had the complaisance to allow the Founder to be the best judge in this case. And this accident might lead the way to the thrusting Intermediate Letter in between other Regular Bodies—Hence we have, between Pica and Longprimer, *Small-pica*; between Longprimer and Brevier, *Burjois*; and, between Brevier and Nonpareil, *Minion*. Of *Paragon* it may be further observed, that it was cast, to be the intermediate Letter between [real] Double Pica and Greatprimer; till, *Small-pica* coming in, the real Double Pica (as has been said already) was reduced to a Two-line Letter of *Small-pica*; and real Double Pica, or Two-lines Pica, substituted by a new Letter, cut on purpose. For the rest, *Paragon* is a Letter which is not met with in many Printing-houses, neither abroad, nor here, where it has been lately introduced, and has now a place among the other Beauties in Mr. Caslon's Specimen of Letter.

What Irregular-bodied Letter is particularly to be admired for is, that each has been cut *here* purposely for their respective Bodies; whereas in France their *La Philosophie*, or *Small-pica*, is cast in the identical Matrices of *Cicero*, or *Pica*; their *Gaillarde*, or *Burjois*, in those of *Longprimer*; and their *Mignone*, or *Minion*, in the same of *Brevier*—So that the cutting of Punches for three sorts of Regular-bodied Letter, serves *there* for as

many of Irregular Body. A saving way, similar to this, was attempted by Mr. Jallefon*, who from three sets of Punches proposed to cast six different Bodies of Letter, viz. Brevier and Longprimer, from one set—Pica and English, from another—Greatprimer and Double Pica, from a third set of Punches. Accordingly, he charged his Brevier, Pica, and Greatprimer, with as full a Face as their respective Bodies would admit of; and, in order to make some alterations in the advancing Founts, he designed to cut the Ascending and Descending letters to such a length as should shew the extent of their different Bodies. But tho' he had cast Founts of the three minor sorts of Letter, he did not bring the rest here to perfection.

* He was a Letter-founder, from Germany, and lived here in the Old Bailey; where he printed the greatest Part of an Hebrew Bible, with Letter of his own casting; but was, by adverse Fortune, obliged to finish the said Work in Holland.

CHAP. III.

Of a Fount of Letter, consider'd in the same order as with Letter-founders.

A Fount of Roman-Letter, of what Body or Weight soever, is constituted of SORTS, which are always these, viz.

1. Lower-case Letters, viz. a b c d e f g h i j k l m n o p q r s t u v w x y z &.

2. Ca-

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2. Capitals, viz. A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z Æ Œ.
3. Double Letters, viz. fi fl ff ffi m fi n ff m
fb sk sh st et æ œ.
4. Figures, viz. 1 2 3 4 5 6 7 8 9 0.
5. Points, viz. , ; : . - ? ! ' [] () * + †
§ ¶ ||.
6. Four sorts of Spaces.
7. *zz* and *z* Quadrats.
8. Three sorts of Large Quadrats.

These are the ordinary Sorts which are cast to a Fount of Letter; and which by Founders are divided into Long Letters, Short Letters, Ascending Letters, Descending Letters, and, Kerned Letters.

S E C T. I.

Of LONG Letters.

LONG Letters are those which take up the whole Depth of their Bodies, and are both Ascending, and Descending: such are, in the Roman, the Q and J; but the Italic has, besides these two Capitals, *f* and *f* for Long Lower-case letters.

S E C T. II.

Of SHORT Letters.

SHORT Letters are all such as have their Face, generally, cast on the middle of their square Metal, by Founders called *Shank*. They
are

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are the following, viz. a c e m n o r s u v w x z ; which all will admit of being Bearded, as well below their Face, as at their Sholders, both in the Roman and Italic.

S E C T. III.

Of ASCENDING Letters.

Ascending Letters are, all the large Capitals, whether Roman, or Italic ; but among the Lower-case Sorts, b d f h k l f of the Roman, are Ascending letters ; which they are likewise in the Italic, except *f* and *f*, which *there* belong to the Long letters.

S E C T. IV.

Of DESCENDING Letters.

Descending Letters are, viz. g p q y j, both in Roman and Italic. Ascending letters, when they happen to stand under Descending letters ; or (which is the same) Descending letters happen to stand over Ascending letters, sometimes are apt to be damaged, by their bearing upon each other ; which Compositors sometimes prevent, by shifting the Spaces accordingly.

S E C T. V.

Of KERNED Letters.

Kerned Letters are such as have part of their Face hang over, either on one, or both sides of their square Metal, or Shank. In the Roman,

F

ffj

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f f j are the only kerned letters ; but in the Italic, *d g j l y* are kerned on one side ; and *f* and *f*, on both sides of their face.

Kerned letters being attended with more trouble than other Sorts, Founders are sometimes sparing in casting them ; whereas they rather require a larger number than their Casting-Bill specifies ; considering the chance which Kerned letters stand, to have their Beaks broke, especially the Roman *f*, when it stands at the end of a line, where it is exposed to other accidents, besides those from the lie-brush : but in still more danger are Kerned letters of the Italic ; especially *d f l*, when they stand, with their Beaks unguarded, at the end of lines ; and at the beginning of lines, *f g j f y* run as great a hazard ; tho' of these, *f* and *f* in particular are most liable to suffer.

Most Italic Capitals are kerned on one side of their Face ; but none ought to be more look'd after than *A T V W*, that the angle of the *A* may not fall upon an Ascending letter that should stand next to it : likewise, that *T* and *W* may admit of an *b*, and *V* of an *i*, after it.

The kerning of letters, it must be owned, may serve many good purposes ; of which the following are not altogether undeserving of being mentioned, viz.

1. In Mathematical and Algebraical Works, where Letters, Figures, &c. are expressed according to the signification which they have either over, or under them ; and which might be put more safely over or under kerned characters, than
be

be justified to them ; whereby the composing of Algebra would be render'd more easy, and the Work itself receive a more solid look.

2. In Etymological Dictionaries, the Vowels as well of large as of small Capitals, might be kerned, to make room for the Accent which governs the Pronunciation of a word ; whereby the separation which the Acute makes between letter and letter, would be prevented ; and the odd look removed, which large Capitals make with common accented letters amongst them.

3. In large characters, such as Double Pica, and upwards, the five Vowels might likewise be kerned ; and a few Acutes, Graves, and Circumflexes [of an inverted v] cast to the Body of such Vowels ; which would answer the whole class of Accented letters, and leave room for twelve boxes, to contain more circulating Sorts.

4. In Hebrew, one Alphabet kerned on one side ; and another, kerned on both sides ; with Vowels, cast in the nature of Greek Accents, would make room for the proper Vowels to be put under Consonants, more readily than by justifying them, in separate lines, to their places. But kerned letters will not afford proper room for Vowels, and Accents too ; and therefore the said Accents are justified over and under the respective places where their quality is expressed.

That some former Founders have been more liberal than others, in kerning of letters, appears from their care which they have shewn in pre-

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venting the Italic capital *A* from causing a gap, where it is preceded by a Capital letter which is not kerned; but more particularly when it stands after a *P*; from which the *A* separates itself more perceptible than from any other letter. To forward them therefore in their approaching each other, the *P* is kerned, that its propensity may cover the back of the protruding angle of *A*. An instance of this circumspection in the Founder, I have but lately discovered in the Two-line Double Pica Italic, which, as well as the Roman, was cast at Oxford.

These are the five Classes into which Letter-founders divide the Sorts of a Fount, without including Small Capitals and Accented Letters; because they are not always cast with the Fount, but only when the Printer gives orders for them on purpose. And here, indeed, we might conclude our observations upon the said five Divisions, were we not apprehensive, that we should be interrupted in our more Typographical review. We therefore add two Sections more; in one, to speak of Double Letters; and in the other, to exhibit a Table, shewing the number which is cast of each Sort comprehended in a common Fount of Roman Letter.

S E C T. VI.

Of Double Letters.

Double Letters are, æ œ ſt ſt w; which, tho' they are the only Ligatures that have been thought fit to be preserved; and tho' the
last

last of them has been long since received into our Alphabet ; yet are they not always suffered to be used in a piece, because some peculiar Authors, either from an insatiable thirst after Antiquity, or else, to shew themselves superlatively curious, chuse to have them set in separate letters ; whereby the Printer is put to the expence of having such Sorts cast in single letters as are contained in the above Ligatures, and as may never afterwards be of any more use.

To the same whim of setting aside the few Ligatures, the Contraction & is likewise obliged to yield ; and to suffer its comely figure to be supplied by the single letters e and t. The other Double letters are contrived,

1. For a Kerned letter to stand with a kerned letter ; as ff and ff.
2. For Kerned letters to stand with Ascending letters, as fl fl fl fb fh fk fl.
3. For Kerned letters to stand with the Dotted letter i, as fi fi fi fi fi.

The Dutch make a regular Sort of fl, and cast it up to a large number, tho' the English Idiom does not require it at all. But why the Dutch thrust this useless Sort in, may perhaps be, to observe Uniformity, to have a double fl as well as a double fi ; for it can hardly proceed from any other reason ; tho' upon taking notice of the abundance of thick Sorts which are left, after a Fount has been set up as far as it can, one might suppose that their superfluity is from a different motive—Well, therefore, the Dutch did not think of fb and fh, before we had

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had them from Mr. Caslon, else they would have loaden us with these two [immaterial] Sorts, to make the more of their Metal.

As to other Double letters, such as *fr ra ta*, and several besides, with which Italics used to abound, they were formerly cast in a piece, on account of that separation which appears between letter and letter of the above Ligatures; which are now justly thought undeserving of a place in our Cases; as they would be but buried, and no more remembred than the Ligatures *as is us*; which tho' they are still cast in one of our Double Pica's, ought, for the said reason, to be omitted, and regarded as useles; or else, on their arrival, be flung into the Metal-basket, without giving them a place which may be taken up with more useful sorts: for, that the three last-mentioned Ligatures are cast in waste, may be concluded, from there being no allowance made for them in casting a less number of such single letters as are contained in double ones; besides, *i u s* being Latin Sorts, they are generally cast to such a quantity as need no helping-out from Ligatures.

S E C T. VII.

Of the Number of each Sort that is cast to a Bill of Pica Roman.

THIS Head might be carried to a very considerable length, were we to enter upon the Genius of Languages; or even upon those which make a figure in Europe. But as this would be an undertaking too difficult to one who is not a Linguist,

Linguist, nor pertinent to our pursuit ; we will content ourselves with taking notice of our own Idiom, as far as it relates to the Sorts which it requires ; which will afford us an opportunity to touch upon such neighbouring languages as are often seen to proceed from the Presses in England. We confess, indeed, this to be a subject which cannot be treated of with certainty ; yet as others before us have endeavoured to make a computation of what number each Sort is to consist in a Bill of Pica Roman, we hope to give no offence if we offer to try, whether the Calculation before us will not admit of some alterations, by enlarging the number of some Sorts, and by lessening the quantity of others ; especially as we would endeavour to adapt our Counter-Bill to the English language particularly ; thereby to try, whether a Fount of Letter would turn out more perfect than it sometimes does : which, if it should prove to our wishes, would give the greater satisfaction ; as it would answer several good purposes ; and especially that of having less occasion for imperfections, which often prove very hurtful to a new Fount of Letter : for they are seldom of an identity with the prior Sorts, but differ from them, sometimes in thickness ; and sometimes in height to paper, or depth of Body ; and sometimes they differ even in the Face, when Imperfections are cast in Molds for the same Body, but not of the same Face : so that, were it not for the eagerness of the Compositor, who winks at such defects, rather than be hindered in the pursuit of his business, many a Sort, cast for perfecting, would be returned. In
the

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the mean time, *Good* Prefs-work will expose the Faults, and shew where letters are cast either too high, or too low, to paper; and where too thick, or too thin: for if they are too thick, they will bear off, and look as tho' they had hair-spaces at their sides; and if too thin, they will seem to be jammed in so as to be hinder'd from appearing. This, perhaps, may not have happen'd, or rather, not been observed, in Mr. PALMER's time, else he would not have shewn himself so very positive in what he asserts in his *History of Printing*, p. 51.; since it is possible, that the same word may measure longer in one place, and shorter in another; for the word will measure longer, if it has letters of Imperfections in it that are cast thicker than the Sorts which were cast with the Fount: and in like manner is it possible that the same word may measure shorter than the other, if it has letters in it that are cast thinner than the prior Sorts, tho' as well these as the Imperfections are cast in the same Mold. And as to maintaining, that the length of one Page cannot exceed the length of another Page, of the same number of lines, and of the same Body, our Scheme of Sizes in English and Pica Bodies, will demonstrate the possibility of it: for it is not uncommon in large Printing-houses to employ more than one Fount of letter in the same Work, which, tho' they are of the same Face, and goodness, may not be of the same Size; whence it may happen, that the last page of one sheet may measure either shorter or longer than the first page of another sheet, according to the contrary depths of their different

Founts.

Founts. But, that we may not be thought too busy in our researches, we will, without going further, use the same expedient as we did before, and prove our assertion, by demonstrating the possibility of Letter driving out in one place, and getting in in another, by the annexed Scheme.

A SCHEME, shewing how Letter may drive out, or get in, as to thickness.

aaaaaaaaaa	eeeeeeeeeee	iiiiiiiiiiiiiii
aaaaaaaaaaa	eeeeeeeeeeet	iiiiiiiiiiiiiii
ooooooooor	uuuuuuuuu	mmmmmw
ooooooooo	uuuuuuuuut	mmmmm
constantinopolitanorum constantinopolitanoruma } constantinopolitanorumr }		

This may suffice, to shew the possibility of a word measuring longer in one place, and shorter in another. The specimen is gathered from two Founts, cast in the same Matrices, and justified to stand together, but are not worn alike. The lower line of each two is of the prior Fount; which tho' it is more soiled than the newer Letter, gets in, notwithstanding. The two lines braced, are of the same Fount, and composed out of the same Cases, without picking or chusing the Sorts: yet as it appears that there is a small difference in the thickness of the same Sorts in *one* word, a greater might be discovered in a long line. But we proceed to the Bill, which has for its Head, viz.

*A BILL of Pica Roman, and Half a Bill of
Italic, weight 800 lb.*

LOWER-CASE

To be cast

		More.		Left.		In all.
a	7000	—	500	—	—	7500
b	1600	—	—	—	400	1200
c	2400	—	—	—	900	1500
d	4000	—	800	—	—	4800
e	12000	—	1000	—	—	13000
f	2000	—	500	—	—	2500
g	1600	—	—	—	300	1300
h	6000	—	500	—	—	6500
i	6000	—	—	—	2000	4000
j	600	—	—	—	300	300
k	1000	—	—	—	100	900
l	3000	—	—	—	—	3000
m	3000	—	—	—	1000	2000
n	6000	—	500	—	—	6500
o	6000	—	1000	—	—	7000
p	1600	—	—	—	600	1000
q	600	—	—	—	300	300
r	5000	—	1000	—	—	6000
s	3000	—	—	—	500	2500
t	2400	—	—	—	—	2400
u	7000	—	500	—	—	7500
v	3000	—	—	—	1000	2000
w	1000	—	—	—	—	1000
x	1600	—	400	—	—	2000
y	400	—	—	—	—	400
z	1600	—	400	—	—	2000
&	400	—	—	—	200	200
	90200					89500

C A P I-

CAPITALS.

To be cast

		More.		Less.		In all.
A	800	—	50	—	—	850
B	500	—	—	—	50	450
C	600	—	200	—	—	800
D	500	—	—	—	50	450
E	800	—	—	—	100	700
F	500	—	—	—	50	450
G	600	—	—	—	—	600
H	600	—	—	—	50	550
I	800	—	200	—	—	1000
J	500	—	—	—	—	500
K	500	—	—	—	50	450
L	500	—	100	—	—	600
M	500	—	200	—	—	700
N	600	—	—	—	100	500
O	600	—	—	—	100	500
P	600	—	200	—	—	800
Q	300	—	—	—	—	300
R	600	—	—	—	—	600
S	600	—	200	—	—	800
T	800	—	200	—	—	1000
U	500	—	—	—	100	400
V	500	—	—	—	—	500
W	500	—	100	—	—	600
X	200	—	100	—	—	300
Y	500	—	—	—	200	300
Z	200	—	—	—	100	100
Æ	100	—	—	—	—	100
Œ	50	—	—	—	—	50

14350

14950

THE PRINTER'S GRAMMAR.

DOUBLE LETTERS.

To be cast

			More.		Less.		In all.
ft	800	—	—	—	—	—	800
sh	600	—	—	—	—	—	600
fi	500	—	—	—	—	—	500
fi	500	—	—	—	100	—	400
ff	500	—	—	—	200	—	300
ff	200	—	—	—	50	—	150
fi	200	—	—	—	50	—	150
fi	200	—	—	—	50	—	150
fi	200	—	—	—	100	—	100
fi	200	—	—	—	—	—	200
fi	200	—	—	—	—	—	200
fb	200	—	—	—	50	—	150
fk	200	—	—	—	100	—	100
et	300	—	—	—	—	—	300
æ	300	—	—	—	150	—	150
œ	200	—	—	—	100	—	100
	5300						4350

FIGURES.

1	1200	—	300	—	—	—	1500
2	1200	—	100	—	—	—	1300
3	1200	—	100	—	—	—	1300
4	1000	—	100	—	—	—	1100
5	1000	—	100	—	—	—	1100
6	1000	—	200	—	—	—	1200
7	1000	—	100	—	—	—	1100
8	1000	—	—	—	—	—	1000
9	1000	—	—	—	—	—	1000
•	1200	—	400	—	—	—	1600
	10800						12200

POINTS.

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POINTS.

To be cast,

		More.		Less.		In all.
,	4000	—	1000	—	—	5000
.	2000	—	—	—	—	2000
-	1000	—	—	—	—	1000
:	1000	—	—	400	—	600
;	1000	—	—	—	—	1000
'	1000	—	—	200	—	800
?	500	—	—	100	—	400
!	300	—	—	100	—	200
+	200	—	—	100	—	100
+	60	—	—	—	—	60
*	200	—	—	—	—	200
[	200	—	—	—	—	200
(	300	—	—	—	—	300
	300	—	—	200	—	100
\$	200	—	—	100	—	100
¶	200	—	—	150	—	50
12460						12110

SPACES.

Thick	15000	—	—	—	3000	—	12000
Middle	10000	—	—	—	—	—	10000
Thin	5000	—	3000	—	—	—	8000
Hair	2000	—	—	—	—	—	2000
32000						32000	

QUADRATS.

	m	2000		n	5000	
4 m's	40 lb.		3 m's	30 lb.		2 m's 10 lb.

Thus

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Thus have we introduced the Bill *, or Calculation of the Quantities of the respective Sorts in 500 *lb.* of Pica Roman; which has the name of a *Fount* of Letter, as well as a quantity of 2000 *lb.* or more; but which are distinguished by calling the first, a *Small Fount*, and the other, a *Large Fount*. Our inserting the above Bill has nothing else in view than to submit to Printers as well as Letter Founders, whether the said Bill will not admit of some alterations in the specified quantities of several sorts; so as to make a Fount of Letter turn out more perfect, for *English Matter* in particular. In order to this we have attempted to make an essay of enlarging the above given quantities of some Sorts; and lessening the number of others; yet so, that our total sum of Capitals, Small-letters, Double-letters, Figures, and Points, together, corresponds with that of the first Calculator's; as appears by the subjoined Scheme; viz.

Lower-case	90,200	—	89,500
Capitals	14,350	—	14,950
Double-letters	5300	—	4350
Figures	10,800	—	12,200
Points	12,460	—	12,110
	1,33,110		1,33,110

* Letter Founders call 3000 Lower-case m's a *Bill*, and proportion all the other Sorts by them; so that a whole Bill of Pica makes 500 *lb.*—1500 m's, or Half a Bill, 250 *lb.*—750 m's, or a Quarter of a Bill, 125 *lb.*

If we look into the primitive state of Printing, we find that the Professors of the Art were obliged to have large Founts of Letter, on account of printing their Works in Quires of three, four, and even five sheets; whereas now, a Fount of half that force will serve to do business more expeditiously, by printing in single sheets; so that very large Founts are not of equal advantage to every Printer; but only such as are sure to do large and voluminous Works; considering that the larger the Fount is, the greater are the Imperfections: which, were they always to be cast for, would make a Fount enormously large, yet not perfect at last. Neither is it of service to Letter, if one part is kept long out of use, while another parcel is work'd briskly round. Sometimes a very large Fount has the effect to make negligent Correctors, when they know how far a Fount goes, and therefore give themselves no concern about returning Proofs, till they find that the whole Fount is set up, and that the Workman can go no farther. In such case the intention of having large Founts is frustrated, and the Compositor as well as Pressman are prejudiced in their endeavours; whereas a tolerable large Fount of Letter, and a *Regular* dispatch of Proofs, is beneficial to Master and Men. Yet ordinary Founts will not always suit Printers that are known to be capable of giving Work a quicker dispatch than usual, on account of their being provided with extraordinary Founts of Letter, and employing a number of hands; which, tho' it is attended with very great charges to the Printer at first, makes nevertheless

vertheleſs amends for them, provided thoſe heavy Bodies of Letter are always kept in motion. In the mean time every Printer ought to conſult with himſelf about the ſcope and nature of the buſineſs which he ſets out for, and have his Letter caſt accordingly: for it can hardly be ſuppoſed that he who ſhall have particular occaſion for large letter only, ſhould lay his money out upon ſuch Founts as are required for Book-work; which ought to be large and complete, if the Owner of them propoſes to ſignalize himſelf for being furniſh'd with ample materials for expediting work of every kind. A Fount of Engliſh, which ſat up about twelve ſheets in 4to of the Surgeons Caſe, in Paris, was much admired *there* for its largeneſs: but, how much would their admiration be heightened, were they to ſee *here* ſeveral Founts larger than that; and one in particular, which ſat up above thirty ſheets in Folio, of 77 lines long, and 45 m's wide, before Imperfections were caſt to it, which muſt be very conſiderable, in courſe, and have enlarged the Fount to ſeveral ſheets more.

C H A P. IV.

*Of a COMPLETE Fount of Letter,
conſider'd as with Printers.*

IN the foregoing Chapter we have ſhewn the order into which Founders divide a Common Fount of Letter, caſt to be uſed for ordinary and plain ENGLISH matter, ſelf-ſufficient to explain

plain itself, without the aid of Small Capitals, or even Italic: neither is a common Fount furnish'd with Accented Letters, for Latin, French, or other Works in foreign languages. It is therefore in vain to load a Fount with such Sorts as are used in other languages in greater numbers than in the English. Thus, for example, c i m p q u, being Latin Sorts, might be more sparingly cast, till the Fount should be employed in some Latin Work: the like might be done to l s v, which are French Sorts; besides p q u, these being great Sorts in Latin as well as in French. In the mean time, and while the Latin and French Sorts are lessened, the number of the principal English Sorts, such as a d e n o r t, might be enlarged, and the Fount thereby made more useful; which we have attempted to shew, in part, in the preceding Bill. But in this Chapter we shall consider a Fount of Letter more typographically, with respect to its Contents, and Appurtenances; and therefore our ensuing observations are upon a *Complete Fount of Letter*; which we will suppose to be of a Pica Body.

A Complete Fount of Letter, then, is composed of the following particulars, viz.

1. Large Capitals.
2. Small Capitals.
3. Small Letters, and Ligatures.
4. Accented Letters.
5. Figures.
6. Points.
7. References.
8. Spaces; and, 9. Quadrats.

be

H

All

All these different parts of a Complete Fount of Letter, Printers divide into two Classes, viz.

- | | |
|----------------|----------|
| I. Upper Case | } Sorts. |
| II. Lower Case | |

The Upper Case Sorts are,

Large Capitals—Small Capitals—Accented Letters—Figures—References.

The Lower Case Sorts consist of

Common, or Small letters—Points—Spaces, and Quadrats.

I. *Of UPPER CASE Sorts.*

S E C T. I.

Of LARGE Capitals.

LARGE Capitals, of what Body soever, if they are discovered to have their fat and lean strokes drove into one another in a due proportion, make a fine appearance in Inscriptions, Titles, or other matter, where their beauty is not invaded by Italic, but where they present themselves in their erect position, by themselves. But their bold and distinguishing aspect is greatly obstructed by proper names of persons and places being put in Italic; so that they would hardly have a chance to shew themselves, were it not for their being put at the front of nouns substantives, to distinguish them from Verbs, Adverbs, or other parts of Grammar. But that their noble figure was not designed for that pedantic purpose, may
be

be conceived from their being variously used, according to the choice of authors : for tho' some give themselves no concern about capitaling, but leave that to the Printer's discretion ; yet there are others who shew themselves more acquainted with Printing ; and, in order to avoid intermixtures of Letter, of their own accord distinguish no Substantives by Capitals, but prefix them to names of persons and places, also to titles of honour and eminence ; whereby such words, being graced with Capitals, shew themselves more neatly than they would have done in Italic. Still other Authors chuse not only the foregoing method, but also denote their emphatical expressions, by beginning them with Capitals, whether they be of the substantive kind, or otherwise. In such case it would be kind in Gentlemen, to put some mark to the emphatical words in their copy, and either underscore the first letter of such a word, or make some other token, which may inform the Compositor of an Author's intention ; since otherwise it will be difficult for the former, in the pursuit of his business, to lay a stress upon the same word with the Author, especially if the copy is written in the common way, viz. with Capitals to substantives, or else without any method at all. The loss of time, and consequently of gain, which the Compositor sustains by not having the emphasis of words pointed out to him, till in the Proof-sheet, is often very considerable ; and takes away a good Workman's credit besides, who has taken care to space his matter well ; but which seldom gets any advantage by alterations, espe-

cially in work of small size, and large characters, where some Capitals make a great alteration, and sometimes occasion the over-running of several lines, before their driving out can be recovered.

Words, or Matter, which is to be set in Capitals, should be written in Capitals, in the Copy, or else treble underscored, in contradistinction of Small-capitals, which are double underscored; and of Italic, which is intimated by underscoring once what is to be in that character,

Matter in Capital letters has, generally, Spaces put between, which graces them much; but wastes a Compositor's time, especially where proper Spaces are short: which is the reason that the Spacing of Capitals is sometimes dispensed with, in work particularly which admits of no delay. And tho' this passes with Roman Capitals, in Dictionaries, and upon other occasions where they are used in great abundance; yet are Italic Capitals not of the same good-natured disposition, but *will* be humoured by Spaces, or else they make but an awkward and unsightly appearance,

S E C T. II.

Of SMALL Capitals.

SMALL Capitals are cast, with us, to Roman Founts only; but beyond sea Italics have their own Small Capitals: for it would be thought a fault there, by most, to intercept the agreeable sloping of Italic by Roman Small Capitals; and therefore they rather use large Capitals, in case small ones are wanting in Italics.

Small

Small Capitals are mostly used to denote, that a more particular stress and emphasis is intended by the Author, on such words and expressions as are distinguished by them—And where they are used in Heads, among Italic, they commonly are made use of for such words as give an item of what the subjoined matter is to treat.

Some are so fond of Small Capitals, that they chuse to have whole verses and sentences set in them; but which, as well as matter in large Capitals, is perplexing the reader, especially in books designed for the comprehension of the meanest capacities.

In open matter, with leads and white-lines between, the first word of a new paragraph, tho' a polysyllable, is commonly put in Small Capitals; and even if it happens to be a proper name, which some, upon such occasion, put in Italic Capitals, but thereby break thro' the rule of uniformity, To set every first word after a Break in Small Capitals. But this rule may be very well laid aside in matter which is too sententious, and which would take up more Small Capitals than an ordinary quantity of them in a Fount could supply.

In Titles, and upon other occasions, Small Capitals are sometimes made use of for a principal line, where it will not admit of large Capitals. But here we do not strictly mean Small Capitals which are cast to their respective Founts; but rather such as are made artificially, by putting an initial letter of a larger size before the letters which are to look as if they were Small Capitals. Thus
in

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in Two-lines English, Greatprimer Capitals may supply the want of Small Capitals. And thus may Double Pica, or any other Capitals, be contrived to resemble Small Capitals, by enlarging the initial letter, in proportion to the [seeming] Small Capitals : but great care must be taken to justify the initial letter, and the Small Capitals, so as to stand exactly in line with each other ; which may be done with the more certainty, if what will justify one and the other is first tried by letters whose Stems run into a strait line at bottom, as they do in H I M ; whereas B C D, and others, turn either off, or have a Stem on the left side only, and are therefore not so fit to justify by, to a nicety. And this *making* of Small Capitals may be done in Italic as well as in Roman.

Small Capitals are generally Spaced, as well as Large Capitals, which both take up a Compositor's time ; tho', with respect to Small Capitals, the trouble of spacing *them* might be prevented, were they cast so thick as to bear off each other, according to their Bodies, and according to their turn and shape. But here, again, it is to be feared, that if they should be cast too thick, their beauty would be spoiled, instead of adding to it ; considering that the distances which are given to Small Capitals by Founders, cannot at all be retrenched, whereas they may be enlarged by the Compositor, upon occasion.

The Small Capitals e o s v w x z, seem in some Founts to be the same with the Lower-case letters, and differ from them only by being cast somewhat thicker : but tho' in other Founts the

above Sorts are cut on purpose for Small Capitals, yet they resemble the common letters so much, that they are used as such, when they are wanted in the Lower-case; whereby the said Small Capital Sorts are ingulphed, and common letters advanced to serve in their room. To save therefore the said Small Capital Sorts from descending to supply the wants of a Lower-case, the casting Small Capitals, throughout, with proportionable distances between letter and letter, would be *one* expedient: but if this should not impede the dragging of Upper-case Sorts into the Lower-case, we offer another, which is, To cast the said seven Sorts with a different Nick to them; whereby these wandering Sorts might be sent to their proper home again, by a careful Compositor. But, that I may not be censured for this hint, I aver to have seen, at Danzig, a Fount of Letter, whose Upper-case Sorts had their Nick *all* higher than the Lower-case letters; which, tho' it answers no ends at all, may nevertheless serve to support what we have intimated, and what will prove of more consequence.

Where Small Capitals are plenty, they may be used instead of large Capitals of their likenesses: thus, Double Pica Small Capitals having the Face of English Capitals, may serve for such, in lines by themselves, as CHAP. SECT.: but, note, that neither the first letter, nor the numerals, must be other than Small Capitals.

SECT.

S E C T. III.

Of ACCENTED Letters.

THE letters which are properly called *Accented Letters*, with Printers, are the five Vowels, marked either with an

Acute, — á é í ó ú

Grave, — à è ì ò ù

Circumflex, — â ê î ô û

To these are added the Vowels with two dots, or

Diæresis, ä ë ï ö ü

As also the five Vowels with the marks of Short and Long over them, viz.

Longs, ā ē ī ō ū

Shorts, ă ě ĭ ǒ ŭ

And those who call *Accented Letters* all that are of a particular signification, on account of being distinguish'd by marks, reckon the French ç, the Spanish ñ, and the Welsh ŵ and ŷ, in the class of *Accented Letters*, tho' not Vowels.

I. *Of the Vowels marked with an ACUTE.*

THE five Vowels, marked with Acutes over them, 'tis not improbable, were first contrived to assist the ignorant Monks in reading the Church Service, that by this means they might arrive to a proper and settled pronunciation, in the discharge of their sacerdotal functions; and by thus accenting the vowels afterwards in printed books, make others conform to them in giving words their proper sound: which, tho' it seems

to

to be an institution of a long time ago, is nevertheless still observed, in France in particular, where the vowels in the Latin columns of their Common Prayer books are accented, for no other reason than to support an uniformity in pronouncing *Latin*. This, indeed, is what our Etymological Writers are pursuing to do to the *English*, in their Dictionaries, by placing an Accent over, or next to, the vowel which governs the sound and pronunciation of a word: but because Authors differ in this point, it will be difficult to accomplish their design, unless they themselves first agree to uniformity in accenting, and afterwards find out an expedient to establish their joint conclusion: which the French have done most effectually, by accenting the Latin matter in their Mass-books, as the most proper vehicle to make the pronunciation of the Roman Church language more universal—An instance not unworthy of imitation, were the like attempted in other nations, particularly in one which differs widely, in point of pronunciation, from its neighbours; and where a Common Prayer, accented by a respectable Society, or eminent men, would give a sanction to a conformity in accenting, and consequently in pronouncing: which would be of advantage to foreigners, and mortify critics and pedants, who study to make every thing dissertations.

Among the Acuted vowels, the *é* is the most considerable, with the French; by whom it is used and abused according to the fancy of the writer; tho' it is confined to rules as well as other letters;

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ters ; and whereof the following are more general. Accordingly the e is accented,

1. Where it sounds open and clear, at the end of words, as in *bonté, santé, piété.*
2. Where it sounds sharp, and the voice is to be raised, as in *prédecesseur, prédestiné.*
3. In Adjectives of the feminine gender, which end in two e's, as *une maison bien réglée.*
4. In Preterites of the first Conjugation, as *j'ai pensé, j'ai aimé, j'ai désiré.*
5. Where it takes off the sound of the f after it, as in *écbevin, écaille, écarter, témoigner,* instead of writing, *escbevin, escaille, escarter, tesmoigner* ; which is become obsolete.

Thus we find, that besides the e, acuted letters are of no use in French Orthography ; and none of them, in the English ; save that the acuted í ó ú may, upon occasion, serve in Etymological Dictionaries among Small Capitals, and save kerning them ; which, however, cannot be done to A and E, which *must* be kernalled, or else be cut and cast, with an accent over them, on purpose, unless you think it passable to put the accent at the side of a vowel ; in which case the former ought to be very thin, especially if Small Capitals are cast to bear off each other.

II. Of the Vowels marked with a GRAVE.

THE *a* marked with a Grave, is used in several other languages, besides the Latin and French, tho' we chuse to confine ourselves, in this Chapter,

Chapter, to these two, as being the principal byelanguages which prove beneficial to our English Presses. Accordingly, the *a* with a Grave is used,

I. In Latin,

1. When it stands for a word, by itself, as *à* *patre, à* *matre.*

2. In Adverbs, to distinguish them from Adjectives, or Prepositions of the same termination, as *infra, supra, Adverbs—infra, supra, Prepositions.*

è has a Grave, when it stands for a word, by itself, as *redit è* *schola.*

è *ò* *ù* have a Grave, to distinguish Adverbs and Conjunctions from Adjectives and Prepositions of the same termination, as *doctè, meritò, adversùs, secundum, Adverbs—docte, merito, adversus, secundus, secunda, secundum, Adjectives—verò* Conjunction; *vero* Adjective.

II. In French,

a has a Grave in *là*, when it is an Adverb, as *il est logé là*—But *la* has no Grave when it denotes the Article of the Feminine gender; as *la femme, la sœur.*

a has a Grave, when it is a Particle before the Dative case, as *j'ai donné à lui, il a dit à lui.*

Also, when it stands before the Infinitive mood, as *facile à faire, propre à manger.*

Likewise, when it stands before the names of places, as *il est allé à Paris, il s'en va à Lyon.*

a has a Grave in the word *voilà.*

But *a* has no Grave, where it comes after an *y*, as *il y a un Dieu, il y a des hommes sçavans.*

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Neither has *a* a Grave, when it makes a word of itself, but at the same time derives from the verb *avoir*, to have ; as *il a bon tems à se promener* ; where the first *a* is not accented, because it derives from *avoir* ; whereas the other *a* has a Grave, because it stands before the Infinitive mood.

The *e* has a Grave, in words whose last syllable has an open and sharp sound, as in *excès*, *procès*, *succès*, *exprès*, and the Preposition *dès*, to distinguish it from *des*, which denotes the Genitive of the Plural number. But some put an Acute in the above words, instead of a Grave, and allow either to be right.

u has a Grave in the word *où*, where it means *where*, as *où êtes vous ?*

But *a* has no Grave, when it stands for *or*, as *soubaitez vous de boire du vin ou de la biere ?*

Neither has *u* a Grave, when it stands for *either*, as *je partira ou pour Paris ou pour Diepe*, I shall go either to Paris, or to Diep.

III. In English,

e is marked with a Grave, in Poetry, to prevent its being taken for the *e* feminine, which, not being founded, would shorten the measure of the Verse, were the *e* not marked to be pronounced ; as in these lines, viz.

Cithæron, Dindymè, in ashes mourn,
And Mycalè, and proud Olympus, shine.
Bæotia for her Dirce seeks in vain.

III. *Of the Vowels marked with a CIRCUMFLEX.*

THE Circumflexed Vowels are used in the French more than the Latin language.

I. In Latin,

â and *û* are chiefly made use of.

a is circumflex'd, where it distinguishes the Ablative from the Nominative case, of the first declension, as *musâ* Nom. *musâ* Abl. unless a Preposition stands before it; which shews the Case, without any other sign or distinction.

Also, where the Preterperfect of the first Conjugation is contracted, as *amâsti* for *amavisti*.

II. In French,

a is circumflex'd in *âge*, instead of writing *aage*, which is obsolete.

a is circumflex'd, where it retrenches the *f* after it, as *château*, *bâtiment*, instead of formerly writing *chasteau*, *chastiment*.

e i o u are circumflex'd, where they have an *f* after them; which they shew to be cut off, by assuming a circumflex; as does

ê in *fête*, *Evêque*, *être*, *êtes*, and many others.

î in *maître*, *épître*, *connoître*, &c.

ô in *Apôtre*, *côte*, *vôtre*, &c.

û in *brûler*, *coutume*, *couteau*, *soutenir*, &c.

But *f* maintains its place in *pasteur*, *gestes*, *distribuer*, *posterité*; and in all other words where the *f* after a vowel sounds clear and open; and where retrenching it would occasion a vitiated pronunciation.

IV. *Of*

IV. *Of the Vowels marked with DIÆRESES.*

THE Vowels which are marked with two dots, or a Diæresis over them are, properly, but three, viz. *ë* *ï* *ü*, tho' *ä* and *ö* ought not to be omitted in casting. Their use is, to separate one vowel from another, and to prevent their being taken for diphthongs : but the rules for placing the Diæresis, being as unsettled as many others, relating to Accented letters, we will not presume to fix upon any, but recommend it to Authors, to mark them in their Copy, according to their own, or their favourite Grammarians fancy; since it is not required of a Compositor, to concern himself about matters that are in dispute among Pedagogues. In the mean time, particular care ought to be taken in Poetical works, not to omit putting the Diæresis where the dividing of two Vowels makes two different syllables ; whereas otherwise two Vowels together may be taken for a Diphthong, and make the Verse fall short of its measure ; as might have happened to the lines underneath, had no Diæreses been used to prevent it; viz.

*The Swans that in Cäyster's waters burn.
In flames Caïcus, Peneus, Alpheus, roll'd.
The Tanaïs smokes amid his boiling wave.*

V. *Of SHORTS and LONGS.*

SHORTS as well as LONGS, are invented to shew the Accent, Sound, and Quantity of syllables. They are chiefly used in Classical Dictionaries, and in Scanning of Latin Verses, af-

ter their syllables have been brought into Feet, and marked with Shorts and Longs according to the measure of the Verse. Thus an Adonic verse has two feet—An Hexameter six—A Pentameter five feet; which consist either of two, or of three syllables. Two syllables, both long, are called a *Spondee*—A foot, whose first syllable is long, and the last short, is a *Trocheus*; and—Three syllables, viz. the first long, and the other two short, is a *Dactyl*.

VI. Of the French ç, the Spanish ñ, and the Welsh ŵ, and ŷ.

THE c *à la queue*, or the c *with a tail*, is a French Sort, and sounds like ff, when it stands before a o u, as in *ça, garçon*; whereas a common c, before the *same* Vowels, is pronounced like a k. And, to make a tail to a Capital C, a figure of 5, inverted, and of a small size, is not improperly used.

The n marked with a stroke over it, is used in the Spanish, and pronounced like a double n, or rather like ni; but short and quick, as in *España*. It is a Sort which is used in the middle of words, but very rarely at the beginning.

In the Welsh language, ŵ and ŷ, as well as the other circumflexed letters, are used, either to direct the pronunciation, as in *yngŵydd*, in presence; *yngŷydd*, together: or else for distinction sake; as, *mŵg*, a mug; *mŷg*, smoke; *hyd*, to, until; *hŷd*, length.

Thus

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Thus have we endeavoured, in the briefest manner, to shew the use which is made of Accented Letters; tho' at the same time we could have wished to take less notice of some, and to reckon them among the obsolete Sorts, invented by Scolastics, to inculcate rather than to beat into their pupils the Rudiments of Grammar by signs and symbols; for which reason Accented Letters are dispensed with in Vocabularies and other books for initiating scholars in languages that still retain the custom of distinguishing the signification and pronunciation of words, by putting a cap over some vowels, and marking others with fore and back strokes. Yet if some Authors should maintain the necessity of Accented Letters, even in Works designed for the Learned, they ought to shew it in their Copy, by marking Accents where-ever they fancy them requisite; which should not be left to the Compositor to guess at, who expects to be satisfied for changing Common letters into Accented ones, after the matter has been composed in the usual way, or according to Copy.

S E C T. IV.

Of F I G U R E S.

Figures are invented to express Numbers by; which is done, either by

Numeral Letters—or by

Arithmetical Symbols.

I. Of

I. Of Numeral LETTERS.

NUMeral Letters were used by the Romans, to account by; and are seven in number, viz. I V X L C D M. The reason for chusing these letters, seems to be this, viz. M being the first letter of *Mille*, stands for 1000; which M was formerly writ CIO. Half of that, viz. IO, or D, is 500.—C, the first letter of *Centum*, stands for 100.; which C was anciently writ E, and so, half of it will be 50, L.—X denotes 10, which is twice 5, made of two V's, one at top, and the other at bottom.—V stands for 5, because their measure of *five ounces* was of that shape; and—I stands for 1, because it is made by one stroke of the pen.

If a less number stands before a greater, it is a rule, that the less is *taken from* the greater; thus, 1 taken from 5 remains 4. IV.—1 from 10, remains 9. IX.—10 from 50 remains 40. XL.—10 from 100 remains 90. XC.

If a less number follows a greater, it is a rule, that the less is *added* to the greater; as, 5 and 1 makes 6. VI.—10 and 1 makes 11. XI.—50 and 10 makes 60. LX. &c.

Sometimes Small Capitals are used for Numerals, in the same manner as the seven Sorts of Large Capitals; and look as well, if not neater, than these last: but we observe that, in dates of years, some chuse to put the first letter a Capital, as, MDCCCL. &c. for which they may have their reasons; nevertheless we join with those who dis-

K

approve

approve of mixtures in figures; or to make them appear like Nouns substantives, with a large Capital at the head of Small ones.

To express numbers by Letters, was not the invention of the Romans, originally, because several nations, anterior to them, did use that method in counting; and the former Romans were particular only in this, that they employed Capital letters to numerate by. But when Printing was discovered, and before Capitals were invented, small letters served for Numerals: which they have done ever since; not only when the Gothic characters were in their perfection, but even after they ceased, and Roman was become the prevailing Letter. Thus, in the time of printing in Gothic characters, *i v x l c d m* were, and are still, of the same signification with Capitals, when used as Numerals. But here it should be observed, that the Capital J is no Numeral letter, tho' the Lower-case j is as often and as significantly used as the vowel i, especially where the former is used as a closing letter, in *ij iij vj viij viij dciij*, &c. tho' it is as right not to use j's at all, unless it were out of respect to antiquity: for in Roman Lower-case Numerals, which are of a more modern date, the j is not regarded, but the i stands for a figure of 1, where-ever it is used numerally.

II. Of ARITHMETICAL Figures.

A Rithmetical Figures are nine in number, besides the Cipher, or Nought, which, tho' of itself it is of no signification, makes nevertheless

a great increase in the Figure to which it is joined, either singly, or progressively.

Figures require a Founder's particular care to cast them exactly n-thick, and to a true parallel, not driving out either at the head or foot; considering that they are left to justify themselves by the exactness which they have from the Letter-founder; and which soon shews itself where Figures are confined between brass rules, which yield neither to the protruding nor receding Figures, but cause the first to rise, and the other to sink, or to drop out.

To be provided with neat Figures, for Arithmetical and Mathematical Works, is as interesting as being furnished with other good Printing materials. But the goodness of Figures does not consist in their having soft and fine strokes, but rather in such circles and lines as are much of the same strength with the mean Face. Thus we see in some Figures the ascending turn of 6, and the rounding off in 9 too fine and too tender to withstand accidents equally with other Figures: neither do they shew themselves plain and ready to the eye, especially upon brown and stubborn paper that has not been well prepared for the Press. The like debility may be observed in the figure of 7, whose oblique line is sometimes so fine and soft as scarce to sustain the least pressure.

Sometimes, in case of necessity, the Figure of 1 is substituted by Small-capital i's, which often proves the intire loss of the latter, in that they are not returned to their fellow Sorts again; in which case the want of Small-capital i's is supplied by

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Figures of 1: which may easily be discovered, by taking notice, that the Figure of 1 is n-thick, and bears off too much among Small-capitals; whereas the Small-capital i may be distinguish'd from a Figure of 1, by its top and foot line, and by not bearing off enough betwixt Figure and Figure, unless the i is cast out of proportion.

The like caution may be given, to distinguish Nullo's or Noughts from Small-capital and from Lower-case o's; in taking notice, that the Cipher is of 3 round make, and lean-faced; whereas the Small-capital as well as the lower-case o's are known by being of an oval shape, and their semi-circular sides spreading, or (as Founders call it) fat.

The Figure 5, when put inverted, under a Capital C, serves for a very good tail to the *C à la queue*, especially if the Capital is a two-line letter, which has no Beard; or is otherwise contrived to admit of a Brevier or smaller Figure of 5 under the C, without a seeming separation.

The Figure of 6 may be very readily changed into a 9, by inverting the former: which the Figure of 9 also submits to, to supply the want of 6's, when the Figure of 6 is used inverted, for that purpose. But this transforming of Figures ought to be rectified as soon it can be, to avoid bad consequences; considering that an error in Figures is more pernicious than a literal fault, tho' both ought to be equally avoided.

The lower half of the Figure of 8 being cut away, the upper part thereof serves for a superior o; but if it is used with Letter of the same

same Body, will needs shew itself too bold for its function; and therefore the charges for casting a proportionable Superior, at once, would not be ill bestow'd, as it will save the expence of having otherwise Figures of 8 cast.

One time Printers thought it a great impropriety, to use erect Figures in Italic matter, because they judged, that the sloping of that character would be intercepted by them; and therefore had Figures cast of the same inclination with Italic: but this peculiarity is here intirely laid aside, tho' it still prevails in foreign parts, with Printers who suffer themselves to be incumbered with needless Sorts, because Founders do not chuse to destroy their antique and obsolete Matrices, but will make use of them to the last, tho' they should prove of no interest or advantage to themselves, as may be demonstrated by Italic Figures, which are cast very thin; whereas strait Figures are cast n-thick, and require scarce half that number which Italic ones do, to make a pound weight. Strait Figures, therefore, that are cast exactly to the thickness of an n-quadrat, are proper to be used as well with Roman as Italic Letter; but more particularly in Arithmetical works, on account of their ranging under each other; whereby the casting up of different sums is render'd more easy and sure. But the beauty which Figures shew in ranging exactly, is greatly interrupted by cutting off by a Comma, the Figures which express Millions, besides such as contain Tens of thousands: which, however, is no law with most Accomptants, who judge it needless in Schemes that are printed, by
reason

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reason that the number of Figures in a sum is instantly known by means of their perpendicular order; and therefore may be expressed, without any stops between them; which make the composing of Table-work only more troublesome, and lessen sometimes the credit of a good workman, if the beholder is not acquainted with the true reason for the aukward look which Figures make that do not range.

III. Of SCRATCHED Figures.

THOUGH Scratched Figures are at present not used with us; yet, as they still are met with in several Printing-houses, it might be construed an omission in us, were we not to take notice of them; and therefore mention, that they were used here in that Species of Arithmetic which is called *Division*; and that they are not yet abolished in Germany, and other foreign parts, where they still are thought necessary in the practice of the said Species, to scratch the dividing and divided Figures, as soon as they have been adjusted by Subtraction and Multiplication: which will be best demonstrated by an example, in dividing 45678 by 23; viz.

$$\begin{array}{r}
 \begin{array}{cccccc}
 & & 2 & & 3 & \\
 & 4 & 5 & 6 & 7 & 8 \\
 2 & 2 & 9 & 3 & & \\
 4 & 5 & 6 & 7 & 8 & \\
 2 & 3 & 3 & 3 & 3 & \\
 2 & 2 & 2 & & &
 \end{array}
 \left. \vphantom{\begin{array}{cccccc} 2 & 2 & 9 & 3 & & \\ 4 & 5 & 6 & 7 & 8 & \\ 2 & 3 & 3 & 3 & 3 & \\ 2 & 2 & 2 & & & \end{array}} \right\} 1986
 \end{array}$$

This may serve to shew the use which heretofore was made of Scratched Figures; but which is now become obsolete.

And

And now we have made our observations upon the Numeral Letters of the Romans, as well as upon Modern or Arithmetical Figures, we think it not impertinent to this Section, to shew the manner of counting by Greek and Hebrew characters; in which we hope to oblige the Curious, and serve those who shall have occasion to acquaint themselves therewith.

IV. Of GREEK Numerals.

INSTEAD of seven letters which the Romans appropriated to numerate by, the Greeks employed their whole alphabet, and more than their alphabet, in that service: for, besides *that*, they contrived three symbols more, and made their Numerals to consist of 27 Sorts, which they divided into three classes; the first of them, to contain Units—the second, Tens; and—the third, Hundreds. Accordingly the first class consists of the nine following Numerals, viz.

α	β	γ	δ	ϵ	ζ	η	θ	ι
1	2	3	4	5	6	7	8	9

In this class, it may be observed, the Greek β , or *Stigma*, is made an auxiliar Numeral letter, to stand for 6, and is called *ἐπίσημον*.

The second class includes the nine Numerals which express Tens, viz.

κ	λ	μ	ν	ξ	$\omicron$	π	ρ	σ
10	20	30	40	50	60	70	80	90

In this second class, a particular symbol, resembling much an inverted Hebrew *Lamech*, serves

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to exprefs 90; tho' others use an η in the room of it; to which, as well as to the former, they give the name of *Kóppa*.

The third class contains the Numerals which carry Hundreds with them; and are, viz.

ρ	σ	τ	υ	ϕ	χ	ψ	ω	$\pi\zeta$
100	200	300	400	500	600	700	800	900

In this class the additional symbol which stands for 900, is a Compound of a *Pi* and a *Sigma*; for which reason it is called *Sanpi*; tho' others represent it by a mark like this, viz. Θ

To raise Numbers to Thousands, nothing else is required than to begin the alphabet again, and to mark each letter with a dot, or an acute under it, in the following manner, viz.

1000	2000	3000	6000	10000	100000
α	β	γ	ϵ	ι	ρ

Still higher Numbers are noted with double Acutes under them; thus,

1000000	2000000	3000000, &c.
α	β	γ
''	''	''

The manner how to join these Numerals, may be learn'd from the example underneath, viz.

11	23	104	1005	1754
$\iota\alpha$	$\kappa\gamma$	$\rho\delta$	$\alpha\epsilon$	$\alpha\psi\nu\delta$

Besides the recited way of counting by Lower-case letters, the Greeks make choice of fix Capitals, to exprefs sums by, viz.

I	Π	Δ	H	X	M
1	5	10	100	1000	10000
					Among

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Among these Numeral letters, the *Pi* is peculiar, for admitting the *Delta*, *Eta*, *Cbi*, and *Mu* into its ventre, and for giving such an incorporated letter five times the value which it has of itself; as,

$\overline{\Delta}$ 5 times 10 is 50.

$\overline{H}$ 5 times 100 is 500.

$\overline{X}$ 5 times 1000 is 5000.

$\overline{M}$ 5 times 10000 is 50000.

To these inclosed Numerals, any part or quantity may be added, according to the value which is contained in each of the six Numeral letters exhibited in the preceding page.

Lastly, notice ought to be taken, that when a Numeral letter is marked at the top, it shews it to be a fraction; as,

One fourth.

One fifth.

Five eighths.

δ'

ϵ'

$\epsilon'\eta'\eta'$

V. Of HEBREW Numerals.

THE manner of counting by letters, 'tis out of dispute, is derived from the Hebrews, who for that purpose made use of the letters of their alphabet, without the assistance of other symbols. Accordingly, the letters which express Units, are,

א	ב	ג	ד	ה	ו	ז	ח	ט
1	2	3	4	5	6	7	8	9

The following contain Tens; viz.

י	כ	ל	מ	נ	ס	ע	פ	צ
10	20	30	40	50	60	70	80	90
				L				And

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And these underneath, Hundreds. viz.

ף	ק	ן	ם	ך	ת	ש	ר	ק
900	800	700	600	500	400	300	200	100

In joining Hebrew letters for numbers, it is a rule, to put the letter of a greater signification before a character of a less valuation; as,

יב	לא	צג	קה	דסו
12	31	93	105	266

The numeral signification of the five Final letters is sometimes expressed by compounds; as,

תרק	ק by תת	ך by תש	ן by חר	ם by רק
500	600	700	800	900

נ with an Acute over it, stands for 1000: but where the contents of a sum amount to above 1000 the letter to the right hand shews the order of Thousands, and the נ is doubly accented; thus,

נא	נא	נא
2000	3000	8000

And if Hundreds are added to them, the double-accented נ is omitted, and only a common letter put at the beginning, to intimate the order of Thousands; thus,

קב	רש	ות	ותש	תרנ
2100	4300	6400	7700	8200

In printed Books, and Letters, the Jews date their years [after the Creation of the World] without putting an ה at the beginning, to imply 5000, and only set down the Hundreds, and Parts, of which their years consist above the Thousands. But in this case they seldom forget to put the letters

ters קכ after the date; which is to inform the reader, that the date, thus abridged, is according to the minor supputation.

In writing 15, the Jews chuse to do it by טו , instead of $\text{ה'$, because these last letters are used in *Jehovah*; and therefore think it a prophanation of the Lord's name, if the said letters should be used for Numerals. Neither do they express 16 by טז , but make use of טז , because the two letters, viz. Jod and Vau, are likewise comprehended in the word *Jehovah*.

S E C T. V.

Of REFERENCES.

References are called, all such Marks and Signs as are used in matter which has either side or bottom Notes; and as serve to direct the Reader to the observations which are made upon such passages of the Text as are distinguished by them, and demand a Reference of the same likeness to be put to the Notes by which the Matter is illustrated, or otherwise taken notice of.

References which are used in Works with Notes to them, are variously represented, tho' oftener by Letters, than other Characters. Accordingly, some put common letters between Parentheses; thus, (a) (b) (c), &c. Others, again, chuse to see them betwixt Crotchets, as [a] [b] [c], and so on to the end of the alphabet; instead that others begin the Notes of every page with (a), in which they are as right as the former; and have this advantage besides, that the order of Refe-

rences is not so liable to be interrupted as by going through a whole alphabet. Were we authorized to vary from the customary way of practice, we should recommend literal References to begin with every *even* page, if it has Notes; and to carry them no further than to the last Note in the opposite *uneven* page; by which means the order of the References would appear at one view, and an irregularity in them rectified without much trouble.

Instead of Letters, whether Capital or Lower-case, Figures are used in the same manner, and with the same propriety; for the one as well as the other are of equal signification, when used for the same purpose:—But the References which look the neatest, besides being the most proper, are *Superior* Letters, or else *Superior* Figures; for both were originally contrived and intended to be employed in Matter that is explained by Notes, whether by way of Annotations, Quotations, Citations, or otherwise. Nevertheless we observe, that Superior letters are not used upon every occasion, but chiefly in large and lasting works which have sometimes more than one sort of Notes, and therefore require different References; in which case not only superior letters, but also such Marks are used as never were designed to serve for References. Another reason why Superior letters are not used upon all occasions, is, that they are often objected against by Gentlemen who chuse to read copious Notes first, and then refer to the Text, where they fancy Superior letters not conspicuous enough to be readily

dily discovered. And, indeed, Superiors of the smallest size are not only inconvenient to the Reader, but also troublesome to the Pressman who is ambitious to make them come off clear, notwithstanding their disadvantageous situation. But, to abide by the title of this Section, What are called References by Printers, are these, viz.

- | | |
|-----------------------|---|
| 1. The Paragraph | ¶ |
| 2. The Section | § |
| 3. The Obelisk | † |
| 4. The double Dagger. | ‡ |
| 5. The Parallel | |
| 6. The Afterism | * |

These are the Names and Figures of what Founders reckon among Points, and Printers call References; but which were designed to serve for other purposes than they have done of late; as will appear from their respective functions.

1. The *Paragraph* is a Mark which formerly was prefixed to such matter as Authors designed to distinguish from the mean contents of their works; and which was to give the Reader an item of some particular subject. At present Paragraphs are seen only in Bibles, where they shew the parts into which a Chapter is divided, and where its Contents change. In Common Prayer books Paragraphs are put before the matter that directs the order of the Service, and which is called *The Rubric*, because those lines were formerly printed in Red. Otherwise it is a useless Sort, and unfit to serve for a Reference, as long as there are others which have not that antique look.

2. The

2. The Sign which implies the word *Section*, is a Sort, likewise seldom employ'd, because in Work which is divided into Chapters, Articles, Paragraphs, Sections, or any other Parts, they are commonly put in lines by themselves, either in Large Capitals, Small Capitals, or Italic, according to the size of the Work. But the Sign of Section is sometimes used in [Latin] Notes, and particularly such as are collected from foreign books, which generally abound with Citations, because they help to make the Author to be counted *very* learned.

The Sections which are open-bellied, and which take up the whole depth of their Body, make no bad figure when they are put the flat way, and used instead of a line of small Flowers.

3. The *Obelisk*, or *long Cross*, erroneously called the *single Dagger*, is frequently used in Roman-Catholic Church-books in prayers of Exorcism, at the Benediction of Bread, Water, Fruit, and upon other occasions, where the Priest is to make the sign of the Cross: But it must be observed, that the long Cross is not used in books of the said kind, unless for want of square Crosses, (✚) which are the proper symbols for the before-mentioned purposes; and are used besides in the Pope's Briefs, and in Ordinances and Mandates of Archbishops and Bishops, who put it immediately before the signature of their names. But the square cross is not reckon'd among References of which we are speaking; whereas the long Cross answers several purposes; for besides serving instead of a square cross,

cross, 'tis used in Genealogical Tables and such like Work, where it denotes the death of a person, or the extinction of a family. Sometimes it serves for a Signature to matter that has been either omitted, or else added; and which is intercalated after the Work is gone beyond the proper place for it. But the chief use which is made of the Obelisk, is by way of Reference, where it serves in a double capacity, viz. the right way; and inverted.

4. The *Double Dagger* is a Mark crowded in to make one of the improper References.

5. The *Parallel* is another Sign which serves for a Reference, and is fit to be used either for side or bottom Notes.

6. The *Asterism* is the chief of the References, which presents itself most readily to the eye, on account of having its figure a-top, and leaving a blank below; which makes it a Superior.

In Roman Church-books the Asterism divides each verse of a Psalm into two parts; and shews where the Responses begin: which in our Common-Prayer-books is done by putting a Colon between the two parts of each verse.

The Asterism is sometimes used to supply a name of a person that chuses to pass anonymous. Asterisms, again, denote an omission, or an hiatus; by loss of original Copy; in which case the number of Asterisms is multiplied according to the largeness of the chasm; and not only whole lines, but
some-

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sometimes whole pages are left blank, and mark'd with some lines of Stars.

In satyrizing persons in Pamphlets and Public papers, the Asterism is of great service; for it is but putting the first letter of a person's name, with some Asterisms after it, and ill-natur'd people think they may characterize, and even libel, their betters, without restriction.

Asterisms may serve instead of a line of Small Flowers, if they are set to stand progressively; and they perform the same service when they are put alternately, one set the right way, and the next inverted.

The Asterism, used as a Reference, has a proper position for its figure; but for all other purposes it would be better to be in the middle of its Shank; which would save the trouble of justifying it, when used the flat way, and prevent the looks of bad spacing, which the blank part of it must needs occasion in close lines.

Thus have we shewn, that the Symbols which are used as References, were designed for quite different purposes. We are therefore of opinion, that it would not have been one of the least improvements, had some other Marks been devised which should have appeared in a more becoming shape than the above References; and more perspicuous than Superiors of the least size.

II. *Of Lower Case Sorts.*

TH O' we have been speaking of Lower-case Sorts before; yet as they were then consider'd as they are with Founders, we cannot well mention them here, without presenting them in that order in which they stand with Printers. Accordingly, Lower-case Sorts consist of

Small Letters of the Alphabet, both Single, and Compound—Points—Quadrats; and, Spaces.

S E C T. I.

Of SMALL Letters, Single, and Compound.

TH E order of the Small Letters, and their Compounds are, viz.

a æ b c ç è e & f ff fi fl ffi ffl g h i j
k l m n o œ p q r s ff si fl ffi lb lh lk lt
t u v w x y z.

Of these Small-letter Sorts, some are lodged in the Upper-case, in most Printing-houses; but are not reckoned, properly, among *Upper-case Sorts*: the k, therefore, because it lies in the Upper-case, is distinguish'd by the name of *little k*; and the rest, viz. ffi ffl lb lk lt, being Compounds, are called by their respective contents, without styling them either Upper or Lower-case.

Tho' exhibiting the above sorts will be thought immaterial by such as are perfected in the Art, it may nevertheless be of service to those who ini-

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tiate themselves ; as it will inform them, that the *Printers* Alphabet consists of more than Four-and-twenty letters; and shew them what letters are cast in a piece, and which must not be set separately, unless they are divided at the end of lines ; as, *ffi*, in *suf-ficient*—*ffi*, in *as-sistance*—*fb*, in *bus-band*, &c. Neither can it be of disservice to Authors who correct their own works, and who ought to be acquainted with Ligatures, and compound Sorts, to mark them according to their contents : for it has been observed, that even *young* Correctors have marked only one part of a ligature ; as, the *f* of *fi*, to be alter'd into an *f* ; the *k* of *sk*, to be turned into a *b* ; and so in other cases, similar to these ; whereas they would have marked the whole ligature *fi*, *fb*, &c. had they taken notice, that these and several other Sorts are cast in a piece, for the reasons which have been given before.

Of the Lower-case Sorts, *i v x l c*, are Numeral letters, chiefly used in Notes to Holy Scriptures, to shew the number of the Chapters cited ; which, in the Bible, is expressed by Numerals in large Capitals ; and of which *CL*, or 150, is the highest number ; to which the Book of Psalms amounts ; for which reason neither the *d* nor *m* have opportunity to shew their valuation. Else, the signification of the five Lower-case Numerals is of the same power with large Capitals, and they are govern'd by the same rules with them.

Some of the Lower-case Sorts serve in a double capacity, in case of necessity, and where Printers live at too great a distance to be supplied from the Founder. Thus—the *b* is, in case of stress for

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for the right Sort, used inverted, to supply the want of q.

The French ç is very readily turned into a common c, by taking off its tail. The c, when put the flat way (), serves also where a syllable is marked to be Short.

The letter d makes a good p, when it is put inverted.

e may be changed into c, by having its eye carefully cut out.

The right-line which goes thro' the f, may be cut and scraped away, till it cannot be distinguished from an f.

The back part of ff may be cut off, and the fore part used in words that begin with an f.

The top of the ascending line of h being cut away, the rest may serve for an n. And h makes a good l, when the n-part is cut away; and used in words which end in an l, and have neither Comma or other Point after them.

i, having its dot cut off, and the Beak scraped, makes a tolerable figure of 1; or else a Small-capital i.

j, without the dot, and used inverted, may pass for a long f.

k may also be fashioned, and used for an l, in the same manner as h.

l is sometimes used as a Space rule, whether rectilinear, or perpendicular.

To invert n's, that they may serve instead of u's, is not uncommon.

o supplies as well the want of Nullo's, as of Small-capital o's.

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p is as fit to supply the want of d's, as these are to stand in the room of p's.

The q is likewise well adapted to make a good b, when it is used inverted.

r may be shaped to serve either for a figure of i, or for a Small capital i.

The ff may be served in the same manner with ff; for words that begin with an f.

s, when put the flat way, may serve to represent a Greek Circumflex.

Inverted u's serve as often for n's, as these do for u's.

v of the smallest size, and inverted, makes a good Circumflex over Capitals.

y may have its lower part cut off so as to become a good v.

Such are the shifts and contrivances to which Printers are drove who live at a great distance from Founders; and who have no neighbours to assist them with Sorts of any kind: but which Printers in London have not experienced, even in the time when some of them had their Letter from Holland, and could not have it made perfect: upon which account Printers were obliged to have large Founts, that they might make two thirds of them serve for their business. But the loss of one third of Letter would seldom suffice, because the mean Sorts for the English language were cast by no other Scale than that for the Dutch dialect; besides plenty of m's, u's, and some other Latin Sorts.

SECT.

S E C T. I.

Of P O I N T S.

THE Order in which Points stand with Printers is, properly, the following; viz. The Comma—Semicolon—Colon—Full-point—Sign of Interrogation—Sign of Exclamation; and—Division.

To these we venture to add, the Parenthesis, and Crotchet, under the names of *Signs of Intercalation*; and the Apostrophus, by the name of *Sign of Abbreviation*.

Points, or Stops, were invented to divide a Sentence into Rests and Pauses, according to the quantity which is intimated by their figures.

Points are not of the same antiquity with Printing; for the inventors of the Art were not the Authors of them; tho' it was not long after that the Colon, and the Full-point, were contrived; the first, to shew the first part of a period; and the Full-point, to close the other division thereof. In success of time, a Comma was added to the infant Punctuation; which new Stop had no other figure than that of a perpendicular line, proportionable to the Body of the Letter. Thus they contented themselves above fifty years with these three Points, which they thought sufficient to shew where a pause was required in reading; till towards the close of the fifteenth Century, Aldus Manutius—a Man made for the restoration of learning! among other great improvements in the Art of Printing, corrected and enlarged the Punctuation of those times also: for he assigned the
former

former Points their proper places—gave a better shape to the Comma, and—added the Semicolon; a Point to come in between the Comma and the Colon.

The moderate and regular use of Points, it must be confessed, is of singular service to make Matter more easy for reading, and more ready for apprehension : whence it may be guessed, what attention formerly was required, to read without Points, besides the difficulty of distinguishing word from word, and understanding the various Abbreviations which writers used to make from their own fancy.

Since, therefore, we have a sufficiency of Points whereby to express the construction of a subject, POINTING ought to be consider'd as a very material article with Authors, whose business it is to give in their Copy for the Press, not only clear and legible, but also Pointed to their own liking : for since Pointing is become a mere humour, which is sometimes deaf to rule and reason, it is impossible for a Compositor to guess at an Author's manner of expressing himself, unless he shews it in pointing his Copy : and if he would have the Reader imitate him in his emphatical delivery, how can a Writer intimate it better than by Pointing his Copy himself ?

But notwithstanding this essential duty, incumbent upon Authors, not all have regard to it, but point their Matter either very loosely, or not at all : of which two evils, however, the last is the least ; for in that case a Compositor has room left to point the Copy his own way ; which, though it cannot

cannot be done without loss to him ; yet it is not altogether of so much hinderance as being troubled with Copy which is pointed at random, and which stops the Compositor in the career of his business more than if not pointed at all.

'Tis true, that the expectation of a settled Punctuation is in vain, since no rules of prevailing authority have been yet established for that purpose ; which is the reason that so many take the liberty of critizizing upon that head ; yet when we compare the rules which very able Grammarians have laid down about Pointing, the difference is not very material ; and it appears, that it is only a maxim with humourous Pedants, to make a clamour about the quality of a Point ; who would even make an Erratum of a Comma which they fancy to bear the pause of a Semicolon, were the Printer to give way to such pretended accuracies. Hence we find some of these high-pointing Gentlemen propose to increase the number of Points now in use, and to have one below the Comma ; and another between the Comma and Semicolon : but of what shape these additional Points are to be, is not yet settled ; and perhaps will never come to an issue, by reason that it will meet with too great an opposition from those who think the present number of Points not only sufficient, but would even reduce them, and pronounce the Colon as unnecessary.

It must be allowed, that all Matter is not pointed alike ; for some requires more stops than other. Thus, Familiar discourses, or Historical and Narrative subjects, do not take up so many Points as
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Explanatory Matter; and that, again, not so many as English Statute Law—But, happy! that Mispointing is not of the same consequence with Misnomor; otherwise, Where would be the end of Law-quibbles!

It must likewise be owned, that every Compositor is not alike versed in Pointing; and therefore such as are dubious whether they can maintain their notion of Pointing, ought to submit to the method, or even humour, of Authors, and authorized Correctors, rather than give them room to exclaim about spoiling the sense of the subject, because the Points are not put *Their* right way: Neither is it difficult to fall in with Correctors who use themselves to a set method for Spelling and Pointing, as well as minding of real Faults: but these requisites seldom meet together in Correctors, because some neglect the most essential part of their duty, and think to shew a consummate attention when they can espy a word that is ambiguous, as to spelling; or find room to put either a Point in, or to take one out. But as we do not propose to make *this* the place for our observations upon Correcting, we will abide by the title of this Section, and touch upon the Use of Points, which have been long since introduced, and which have been found sufficient to give a harmonious sound to reading.

1. The *Comma*, then, is the first of Points, or Stops; and requires the shortest pause, tho' that is often lengthened beyond its measure, by being too repeatedly used in a period of no great compass.

pass. But as Pointing is regulated by the free, or by the stiff way of writing, to which Authors have accustomed themselves; it will not be labour in vain for a Compositor, to examine his Copy, and to observe in what manner it is pointed, whether properly, or at random: for some Gentlemen who have regard to make the reading of their Works consonant with their own delivery, point their Copy accordingly, and abide thereby, with strictness: which, were it done by every Writer, Compositors would sing, *Jubile!*

Comma's are used to distinguish quoted Matter from the mean Text: for which purpose two inverted Comma's are put at the beginning of such Matter, and continued before each line of the quotation, till the close thereof is signified by two Apostrophus'; which by some is called, the *Mark for Silence*; intimating thereby, that the borrowed or quoted passage from another Author ceases with that mark. But the rule for double-comma's is sometimes confounded, when they are put before matter which is only an Extract, or the Substance of a passage, drawn out to corroborate an Author's Argument: in which case such extracted matter would be best known by having single inverted Comma's before it; as a verbal Quotation is distinguish'd by double ones. Besides this proper use of inverted double and single Comma's, some Authors use the former sometimes before such of their own Discourses as they would have particular notice taken of; tho' they might succeed in their aim, without using double Comma's: and as neither double or single inverted Comma's

are proper to distinguish an Author's own matter from that before described, we are of opinion, that some other mark might be devised to distinguish an Author's select and enforcing matter from the mean Text; and therefore propose to substitute the inverted Comma or Comma's by an inverted Full-point, or Colon, or a Comma standing in its proper position. Thus by turning one of these Points into a mark, it would instantly tell the Reader, which is a verbal Quotation, by being double-comma'd—which a collected, or extracted one, by being single-comma'd; and which, again, an Author's own Select matter, by having one of the proposed Points along the side of it.

The common Space which is put between inverted Comma's and the Matter, is an n-quadrat, tho' a thick Space is sufficient, especially in Letter of a larger size than Longprimer: but in this a Compositor chuses which of the two he observes to be most plenty.

The Germans, as well as the French, put the sign of Quotation always according to the folio either of an even, or uneven page. Thus, in an even page, the former put two Comma's in their proper position, at the beginning of lines; but use them inverted in uneven pages, at the end of lines. The French, again, put their double Comma's inverted, both in even and uneven pages; which double Comma's French Founders cast in a piece, on the middle of their square metal—The proper situation for their particular signification. In the mean time the placing of inverted Comma's according

according to the folio's of odd and even pages, witnesseth, that they formerly were not comprised in the measure of the Work, but were justified, like Marginal Notes, abstracted from the matter; till it was thought prudent for every man to make his work as easy to himself as he could.

Besides the before-recited use of a Comma, it serves instead of a superior c, in the nominal appellation *Mac*, or *M^c*; where an inverted Comma after a Roman M will stand better than with an Italic one, which is kerned.

The use of inverted Comma's derives from France, where one *Guillemet* was the Author of them; who, we may judge, was no great friend to Italic Letter, and therefore attempted the fall of it, by excluding it from serving for Quotations; which he distinguish'd from the matter of the Text, by two inverted Comma's: as an acknowledgement for which improvement, his countrymen call these inverted Comma's after his name, *Guillemets*; whereas the Germans make a jest of their figure, and give them the name of *Gänse-äugen*, or Geese-eyes; which, tho' it wants seriousness, is nevertheless an appellation, by which they are known both to Printers and Writers, in Germany. But why *we* have hitherto found no proper name for French Guillemets, tho' so much used in England, cannot be counted an impertinent question, after we have objected against *Inverted Comma's* being significant enough for a symbol of such consequence as they denote.

Tho' the Comma is one of the junior Points, it has nevertheless the first place in every period,

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and governs the order of the intermediate ones, viz. Semicolon and Colon. To perfect oneself, therefore, in placing Comma's right, is the ready way to *fair* Pointing: but to set down rules for arriving to it, would be endeavouring in vain; since Practice is the surest guide. Neither is it supposed, that those who initiate themselves for the Art, should be so destitute as not to understand Pointing, even according to the rules of Spelling-books. But, to have done with the Comma, permit us to conclude with this simile, viz. "He that will not say A, will not say B": by which we would intimate, that He who will not endeavour to place a Comma properly, will not know where to put a Semicolon, or other Point; and therefore ought to learn it by dint of a Bodkin.

2. The *Semicolon* is a Point which is composed of a Comma, and an inverted Full-point; to shew the quantity of the pause or rest which it requires.

The Semicolon is a Point of great use to enforce and to illustrate what has been advanced, and digested by the Comma. It serves likewise to concatenate such parts of a period as are to be supported by a Point of more elevation than a Comma, which helps to relate the matter more distinctly; whereas the Semicolon keeps the parts of an argument together.

The Semicolon is used as an Abbreviation, in the word Esquire; and supplies the letters *uire*, when the said word is abridged thus, viz. *Esq;*

In Latin, the Semicolon stands for *ue*, when it is joined to *q*, as in *absq;* *deniq;* &c.

All Letter Founders in Germany, France, and Holland have Semicolons of the same slope with Italic Letter : but why that favourite Point, the Semicolon, should serve in England both for Roman and Italic, we cannot at all account for.

3. The *Colon* is a Point, prior both to Comma and Semicolon. It shews where the first part of a paragraph has been digested by Comma's and Semicolons, for making observations, objections, or enlargement upon it, before the Full-point puts a stop to it.

The Colon serves in marginal Notes of Scripture, where Figures are used instead of Numerals; in which case the Colon is put betwixt the Chapter and the Verse, to distinguish one from the other, in this manner, viz. Deut. 5 : 13.

The Colon serves to distinguish Columns from Columns, in Figure-work that consists of different small accounts; and where a rule would make but a very short shew : in which case some chuse to use a Colon; thus,

3456 : 782 : 235 : 59

1000 : 40 : 3 : 134

25 : 100 : 334 : 412

4. The Full-point makes a stop, and entirely closes the contents and substance of a Period, or Paragraph.

Full-points serve instead of Rules, in work of Accounts, to lead and to connect the posted Article with its contingent valuation. In this case
some

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some use Full-points standing the right way, while others prefer the putting them inverted. But the proper station for Full-points (upon this occasion) is, to point to the centre of the letter, of what Body soever. In order to this, they cast dotted Quadrats at the French King's Founding-house in Paris, to such Letter only as is employed in Figure work, which generally is done either in Pica, or in Longprimer. At the same time they cast the dots upon Longprimer quadrats to the Face of a Pica Full-point; and those upon Pica, are equal to a Greatprimer Full stop. Thus serve these Dotted Quadrats both for common quadrats, and metal rules; which, tho' they may be of a good cut, fall nevertheless short of the neatness which appears in a line of dots: for, be their progression short, or extraordinary long, their equidistance describes such a connexion as cannot fail to guide the reader to the contingent part of the Tabular article. To give a sketch of what has been said concerning Dotted Quadrats, the following lines may serve, viz.

A	3456
B	25
C	2345

Full-points serve also to shorten, or to abridge words, particularly Latin ones; which language not only best admits of Abbreviations, but even requires them to be used upon several occasions, to perpetuate the custom of writing Latin as the former Romans did. For this reason Latin Inscriptions on Coins, Tombs, &c. are generally composed of words which admit of being abbreviated,

viated, and are counted to add to the grandeur of the Epitaph. But the Abbreviations that are of most use for a Printer to know, are those which may be made in Catalogues of Latin Books; where not only most names of Persons and Places, but also of all other words, are abridged, which readily yield to it by their terminations; of which, and the Proper names, we shall give a Specimen under the Head of Abbreviations.

After *Ec.* and after Figures, the Full-point is no Stop, unless it is at the end of a Period; and therefore the Point which is required either after the Abbreviation, or Figures, is put after the Full-point; with a thin Space before it. But this is not a rule with such who hate to be counted *stiff*, in Pointing.

5. The Sign of *Interrogation* needs not to be explained; for the very appellation tells us, that it is a mark which is used to shew where a Question is proposed, that gives room for, or demands, an Answer.

It is not only proper, but also requisite, that every Interrogation or Question should begin with a large Letter, whether Capitals are used in the Matter, or not; according to the method which is observed in our Bibles, where as well Interrogatives as Responses, besides the beginning of Sayings, Allocutions, *Ec.* are intimated by a large Capital letter.

6. The Sign of *Admiration*, or *Exclamation*, likewise explains itself by its name, and claims a place
where

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where Surprize, Astonishment, Rapture, and the like sudden commotions of the mind are expressed, whether upon lamenting, or rejoicing occasions.

The Sign of Exclamation is put after the Particles Ah! Alas! O! &c. tho' the last is not always of that force to be attended by the exclamatory symbol; but is softened by a Comma, to enforce what follows, and to make the Admiration more complete.

The Admirative part of a Paragraph, as well as of the Interrogatory, is always to begin with a Capital letter.

Exclamations are sometimes mistaken for Interrogations, as well as these are for Exclamations; and therefore care should be taken in examining to which of these two variations the one or the other inclines.

7. The *Divisjon*, *Hyphen*, or *Connexion*, is a Mark of the utmost authority, considering that it has given employment not only to a number of Spelling-Book-Authors, but also others, of a higher degree, who have engaged in the controversy of Spelling, tho' none of them has been acknowledged to have carried that important point so as not to want amending or improving. How variously, therefore, the subject of Spelling is treated, none can be better judges of than Compositors, who never can arrive to one regular way of Spelling, on account of the liberty which almost every Writer takes, to display the talent which he has in Spelling.

Were

Were we to trace the article of Spelling according to its extent, we should find it difficult to excuse ourselves for engaging in a subject which ever will remain unlimited. We shall therefore avoid giving a large Catalogue of words that are ambiguous, as to spelling; and only take notice of the Division, as it is used at the end of lines, and in Compounds.

In dividing words, therefore, very few Printers suffer a syllable of a single letter to be put at the end of a line; as, *a-bide, e-normous, o-bédient, &c.* But it is allowed of, in Marginal Notes, and in other narrow measures, where sometimes the getting in of *one* letter will save the trouble of over-running several lines, especially in large Letter. It is also allowed of by such as love to see Matter spaced close, and even; but thereby make no provision for Outs.

It is proper, if possible, to keep the derivative, or radical word, intire and undivided; as, *Occurrences, Gentle-man, respect-ful, remiss-ness, &c.* By the same rule, all the Participles whose Verbs terminate in an *e* feminine, retain it at the end of lines, when they are divided: Thus the Verbs *abide, ascribe, aspire, bite, bore, dictate, ease, &c.* as also the Verbs which terminate in *ke*, as *brake, make, take, &c.* retain their *e* feminine at the end of a line; and the syllable *ing*, which makes the Participle of the Verb, begins the next line.

Printers often differ in spelling, with Schoolmen; for whereas these divide every part of a word that will make a syllable, the former have regard to the harshness which some of them would

have, were they not softened by a preceding one ; and therefore the former make but two syllables of *car-riage, mar-riage, bu-rial, bat-chelor, ca-suist, &c.* In the same manner that neat Workmen prevent a division of a single-letter syllable at the end of lines, they contrive that the short remains of a word shall not appear at the beginning of lines ; and therefore avoid, as often as they can, to put the final syllables *al, on, ny, en, ly, er, &c.* at the head of them.

The old Rule, *Spell as you speak*, does not always stand good ; for we spell, *da-mage, bo-nour, jea-lous* ; whereas, in pronouncing, the Division seems to rest at *dam-age, bon-our, jeal-ous*

Formerly *sp* was cast in a piece, in Ialic, as well as *st*'s are now ; because neither of them were divided, in Latin ; nor is it often that they are separated in English words which derive from the former language ; and therefore we spell, *pro-sper, pro-sperous, pro-spect, re-spite—cu-stom, di-stance, ge-sture, &c.*

The Hyphen, or Division, is used, not only to connect the members or syllables of words that are divided at the end of lines ; but also to join two or three words together ; which then come under the appellation of *Compounds* ; and consist frequently of two Substantives, whereof the last is generally put with a Lower-case letter ; as, *Bird-nest, Love-letter, Pin-cushion, &c.* tho' sometimes Compounds are made up of different parts of Grammar ; as, *Loving-kindness, Self-conceit, Blind-side—over-and-above, Blind-man's-buff, &c.* But there are some who make Compounds of words that

that never were intended for such, and use Divisions in *Black-berries*, *ferry-man*, *ale-house*, &c. To acquire therefore a competent knowledge of Compounds, does not depend upon mere fancy, but requires the assistance of reason, to judge by the rise and fall of the tone, which is an Adjunct; and whether *that* and the preceding Appellative may not be joined into one word rather than make a Compound of it, in connecting both by a sign which is designed for a proper symbol of dividing words into syllables.

The Particles *after*, *before*, *over*, *under*, &c. are often connected to other words, but make not always a proper Compound: Thus, *Under-age* admits sometimes of an Hyphen; but at other times makes two distinct words: *before-mentioned*, is likewise a Compound, when it stands before a Substantive; as, in the *before-mentioned* place; whereas it requires to be separated, when it comes after a Noun; as, in the Chapter *before* mentioned.

Divisions are used instead of rules, in Table-work of narrow Columns: and tho' they are employed in wide measure also, 'tis not always that they come off clear; but Beard, and cut the paper, unless proper care is taken in wetting it accordingly.

It shews a good judgment in a Compositor, to prevent Divisions, or any other Point, to fall too repeatedly upon one another, at the end of lines, especially where a syllable may be got in, or drove out, without much difficulty.

Divisions being a Sort which is equally used with Roman and Italic, ought to be cast to an

equal thickness, proportionable to the Body of the Letter. In this article French Letter Founders vary with others of their profession; for they cast Divisions to several thicknesses; which is done with a view to facilitate justifying; and is of real service to a Compositor: but—Uniformity is set aside by it; for tho' it is proper to interrupt the ranging of Divisions every time they happen to fall too repeatedly upon one another, at the end of lines; yet would it be improper to do it by a mark of the same signification; and which must needs expose itself on account of its improper extent; since a Division, at the end of a line, does not require a very bold stroke, tho' in Spelling-books they should appear more conspicuous, and be cast full-faced for that purpose.

Could we persuade ourselves that our observations would be taken notice of, we would recommend All the different Points, and Division, to be cast to an equal thickness: for since Pointing is as changeable as Spelling, much trouble might be saved in changing and altering Points according to the fancy of an Author; in which case it is impracticable to bring a line to the same exact justification which it had before such alteration was made: but as to Points in particular, their proportion to each other, as to thickness, is so very trifling, that no Space will supply the deficiency which one Point has to another; especially as their respective thickness is not confined to a set degree. This, we suppose, was the reason, that the more curious Printers in Paris had their *Guillemets*, or inverted Comma's, cast in a piece, because they observed

observed a variation in their thickness, and that they did not range with exactness—for Instances whereof we need not turn over French books. We re-iterate therefore our proposal, to cast all Points to an equal thickness, and to make the Comma the Standard Sort for the rest: in which case it will be requisite to cast the Full-point so as to have its bearing off at the hind-side of its Shank, that it may join to the matter of the closing period; whereas the other Points not only admit, but require, to be separated from the matter; and it would also save Spaces, were their bearings off at the fore-side of their Shanks answerable to a thin Space. Even the Comma (we presume) is not under a necessity to cling to the Matter so close as it always does, in England; considering that all other Printing Nations make it a law to put at least a thin Space before it, lest it should seem that the Comma is govern'd by particular words; whereas its proper function is, to inform the Reader, that a Stop, Rest, or Pause of the shortest duration is to be observed between word and word where the Comma shews itself. That this is the tenor of this observation with the French, appears from their putting as much space before as after a Comma; and in very open lines they put a thin Space even before a Full-point.

Formerly both Comma's and Divisions were cast to serve for Italic; but they are now laughed at; wherefore their Matrices ought to be destroyed, wherever they still exist.

What we judge proper to add to our observations upon the Division, or Hyphen, is,

A

A LIST of some Equivocal Words, which differ in Spelling.

A lley, a narrow passage	Boy, a lad
Ally, a confederate	Buoy of an anchor
All, the whole	Bolt of a door
Awl, a tool	Boult of a mill
Aunt, a relation	Burrow for rabbits
Ant, a pisinire	Borough, a corporation
Arrant, notorious	Catch, to take hold
Errant, wandering	Ketch, a small ship
Errand, message	Century, 100 years
Aray, order	Sentry, a guard
Array, cloathing	Coufin, a relation
Ascent, going up	Cozen, to cheat
Affent, agreement	Caen in Normandy
Augur, a soothsayer	Cane to walk with
Augre, for carpenters	Cannon, a gun
Bald, without hair	Canon, a rule
Bawl'd, cry'd out	Censer for incense
Bail, security	Censor, reformer
Bale of goods	Choler, anger
Barberry, fruit	Collar for the neck
Barbary, country	Chair to sit on
Bare, naked	Chare, a jobb of work
Bear, a beast	Clause of an act
Beat with a stick	Claws of a bird
Beet, an herb	Cymbal, an instrument
Beer to drink	Symbol, a mark
Bier for a corpse	Dough for bread
Blew, did blow	Doe, a female
Blue, a colour	Defart, a wilderness
Boar, a beast	Desert, forsake
Bore a hole	Fane, a weathercock
Boor, a country fellow	Fain, very willingly
Bough, a branch	Fair, beautiful
Bow, or bend	Fare, pay for passage
	Flay

Flay <i>the skin</i>	Message, <i>business</i>
Flee, <i>a vermin</i>	Messuage, <i>a house</i>
Flee, <i>to escape</i>	Mews <i>for hawks</i>
Flour <i>of meal</i>	Muse, <i>meditate</i>
Floor <i>of a room</i>	Mite, <i>money</i>
Flower <i>in a garden</i>	Might, <i>strength</i>
Felon, <i>a criminal</i>	Moat, <i>a ditch</i>
Fellon, <i>a whitloe</i>	Mote <i>in the sun</i>
Foul, <i>nasty</i>	Naught, <i>bad</i>
Fowl, <i>a bird</i>	Nought, <i>nothing</i>
Flank, <i>or belly</i>	Oar <i>of a boat</i>
Flanque <i>of an army</i>	Ore, <i>metal</i>
Fleam <i>to let blood with</i>	Pail <i>of water</i>
Phlegm, <i>a cold humour</i>	Pale, <i>wan</i>
Grater <i>for a nutmeg</i>	Pale, <i>a fence</i>
Greater, <i>larger</i>	Palate <i>of the mouth</i>
Grate <i>for coals</i>	Pallet, <i>bed</i>
Great, <i>big</i>	Pain, <i>grief</i>
Grey colour	Pane <i>of glass</i>
Grey, <i>a fish</i>	Pair, <i>a couple</i>
Hawk, <i>or spit</i>	Pare <i>off the rind</i>
Hawk, <i>a bird</i>	Peal <i>upon the bells</i>
Hoop <i>for a tub</i>	Peel <i>the outside</i>
Whoop, <i>to cry out</i>	Peace, <i>quietness</i>
He <i>to walk in</i>	Piece, <i>a part</i>
Isle, <i>an island</i>	Peer, <i>a nobleman</i>
Indict, <i>accuse</i>	Pier, <i>a haven</i>
Indite <i>a letter</i>	Pint, <i>half a quart</i>
Ingenious, <i>witty</i>	Point, <i>a stop</i>
Ingenuous, <i>free</i>	Place, <i>service</i>
Knave, <i>dishonest</i>	Plaice, <i>a fish</i>
Nave <i>of a cart wheel</i>	Plane <i>for a joiner</i>
Limb, <i>a member</i>	Plain, <i>or visible</i>
Limn, <i>to paint</i>	Pole, <i>a long stick</i>
Line, <i>length</i>	Poll <i>of the head</i>
Loyn <i>of veal</i>	Posy <i>of flowers</i>
Manner, <i>custom</i>	Poesy, <i>poetry</i>
Manor, <i>lordship</i>	Pour <i>down</i>

Power

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Power, <i>or might</i>	Soar, <i>fly aloft</i>
Pray, <i>beseech</i>	Sore, <i>painful</i>
Prey, <i>booty</i>	Stair, <i>or step</i>
Reddish, <i>somewhat red</i>	Stare <i>with the eyes</i>
Radish, <i>a root</i>	Tale, <i>a story</i>
Relick, <i>the remainder</i>	Tail of <i>a bird</i>
Relict, <i>a widow</i>	Tares <i>among the wheat</i>
Race <i>to run</i>	Tears <i>from the eyes</i>
Rase, <i>blot out</i>	Vain, <i>idle</i>
Raise, <i>to lift up</i>	Vein of <i>blood</i>
Rays <i>of the sun</i>	Ware, <i>goods</i>
Rap, <i>a little blow</i>	Wear <i>cloaths</i>
Wrap, <i>or fold</i>	Wair, <i>water-house</i>
Rest, <i>sleep</i>	Waist, <i>the middle</i>
Wrest, <i>twist</i>	Waste, <i>consume</i>
Salary, <i>wages</i>	Wait, <i>expect</i>
Cellary, <i>for salad</i>	Weight, <i>burden</i>
Scent, <i>smell</i>	Yew <i>tree</i>
Sent <i>of an errand</i>	Ewe, <i>lamb.</i>

Of the two Signs of INTERCALATION; viz.
The PARENTHESIS, and CROCHET.

THE *Parenthesis* serves to inclose such parts of a Period as make no part of the subject, indeed, yet at the same time strengthen and raise the argument; which, however, would loose nothing of the sense or substance, were the [in *Parentheses*] inclosed matter taken away. Thus, for instance; Some Heathen nations (*we read*) adore the Sun—Did you but know (*I speak sincerely*) how much I think myself obliged, &c.

But to inclose a whole sentence between *Parentheses*, or as much as will make sense of itself, is traversing the intention of *Parentheses*.

Gentle-

Gentlemen who know to write without confining their language to Parentheses, now make no use of them, but put their intercalations between two Comma's; which makes them as intelligible as tho' they were wedged in between Parentheses. Nevertheless, where Authors think otherwise, they ought not to be thwarted in their judgment, especially if they express it in their Copy.

Parentheses are cast to stand according to the position of Letter; and therefore Italic ones ought not to serve with Roman, nor these with Italic matter of intercalation.

To distinguish the two parts of the Parenthesis in reading of proofs, its first semicircular figure is called *Parenthesis*, and the other is signified by reading it, *Close*; which answers to *claudatur*—the term used by Correctors in foreign parts.

Parentheses serve likewise to inclose letters, or figures, for References.

The *Crotchet* has relation to the Grammatical Figure, called *Ellipsis*; which admits of omitting some words in a sentence, that are nevertheless understood. Thus we say, *I was at St. Paul's*; understanding, *Church—I am going to the Opera*; meaning, *House*. Such Ellipses are frequently seen in school-books for Latin, where the words to be omitted are put between Crotchets, that scholars may have the full scope of the sentence; and at the same time accustom themselves to elegant Latin. But instead of using Crotchets upon the like occasion, some distinguish Ellipses by Italic, provided nothing else is varied in the Text;

P

as

I. In Work of Receipts and Prescriptions, that make but short paragraphs, and are generally ranged alphabetically. In such work, what would else serve for Heads by themselves, is put in Italic at the beginning of each Article; as, *Hare, how to roast.*]—*Wine, how to clarify.*]—*Strengthening-plaister, how to prepare.*]

2. In Forms of particular Prayers; and Notations; as *Restore him [her] we beseech thee—This is the first [second, third] time of, &c.*

3. To put the Folio's of Pages between, that have no Running Titles.

4. To inclose Letters, or Figures, for References.

5. In Poetry, with Reglets between that answer to some Body of Letter, which generally is Long-primer. In this case such word or syllable as will not come into the measure, is put under, and sometimes over the line to which it pertains; thus,

Patterns of labour we shall never [want,
While we behold the small, but pain- [ful ant.

Of the Sign of Abbreviation, viz. APOSTROPHÉ.

WE call the Apostrophe a Sign of Abbreviation, because (save its closing a Quotation) where-ever it appears, it denotes the ejection of some letter, or letters, that suffer themselves to be cut

cut off by an Apostrophe. To this the Vowel *e* yields oftener than any other letter, not only in Poetical Works, but also in Prose Writings; for the *e* may be cut off by an Apostrophe, in all such Verbs whose Preterimperfect, or other Tenses, end in *ed*, be the Consonant what it will that preceeds the Vowel, except the *d*, which does not allow of having the *e* superseded by an Apostrophus: neither is it elegant to put that Accent after *c* and *g*, because omitting the *e* gives the syllable a rough and harsh sound; tho' that is not regarded in Poetry, where it contracts two syllables into one, to give a Verse its proper measure. But in the above cases, a Compositor uses the Apostrophe after his own discretion, and according as he finds what way the syllable *ed* runs the smoothest.

Besides the influence which the Apostrophe has over the *e*, it retrenches the *l* in *cou'd*, *shou'd*, *wou'd*: but this is done upon sufferance by the Master-Printer, and Author; tho' the absence of the mute *l* can no-ways lessen the credit of an elaborate Essay; but may help a Printer to lengthen his Letter, especially if he lives at such a distance that he cannot be served upon occasion; and *l* being a Sort which in most Founts runs short.

The Apostrophe, sometimes, cuts off a Vowel at the beginning of words, as *'bate*, *'scape*, *'Squire*: sometimes an entire syllable; as at *'prentice*, *'fore*, *'change*. But these and many other Abbreviations of this kind are not used in ordinary Matter, but chiefly in Poetry, Plays, and Epistolary and Humorous Writings; and are under the arbitration

of an Author, who best knows where such Contractions serve his purpose.

The monosyllables *tho'*, and *thro'*, are oftener shortened, than set at length.

The Genitive case of the Singular number is generally known by having 's for its termination; which [s] when it stands with a Proper name, is varied from the Lettet of that name.

Before English Law was made more intelligible, and its fulminant phrases were softened, by the Legislator's abolishing the Gallic institution, and ordering Law to speak in our national language, The Apostrophe was of singular service to puzzle the Civil Reader; but convenient to the Compositor, because by means of our mark of Abbreviation, he was at liberty to shorten and to lengthen all such words as would admit of either. But Latin Law-matter becoming now obsolete, we shall make no further observations upon it, lest we should be thought to regret the extirpation thereof.

After what we have said here, concerning Abbreviations by Apostrophes, it will be fit to mention, that no use is made of that symbol in matter of Holy Scripture, nor in Forms of Prayers; but that every thing there is set full and at length; *tho'* and *thro'* not excepted. To this even the Latin Law-language had regard, and did not shorten the word *Dominus*, when it implied God's name; whereas *Dom' Reg'* is put where the King's Majesty is understood.

In the French, the Apostrophe retrenches the vowels of the following Particles, viz. *Je, te, se,*
la,

la, le, ce, de, me, que, when they are followed by words that begin with a Vowel, or an *b*. And by the same rule *entre, jusque, quelque* have their final *e* cut off, when it has *eux, elles—à, au, aux—un, autre*, after it; as, *entr'eux, jusqu'à, quelqu'un*.

Several Italic letters being kernered, the Apostrophe does not join to *d' f' j' l'*, but require a Hair-space before them.

S E C T. III.

Of Q U A D R A T S.

THE different measures to which Quadrats have of late been cast, answer either to Four, Three, or Two m's of their respective Bodies, besides the One-m, and n-quadrats. But, note, that four-m-quadrats are counted too large pieces of metal, when they are carried beyond the breadth of four m's English.

Tho' the said three sorts of large Quadrats may serve to fill up most Blanks, they often require the help of n-quadrats, to justify lines that are made to the measure of m's, and an n; and therefore a three-n-quadrat would often be of service, and save m and n-quadrats, especially in Figure-work where articles do not amount to thousands. That this has been consider'd in the late Mr. JAMES's time, we judge by observing three-n-quadrats in the Founts which were cast by him.

Not only m and n-quadrats, for Figure-work, but also the larger sorts, require a Founder's utmost care in dressing them; for if they differ ever

so little in the depth of their Body, the fault will be discovered sooner than in Letter, especially in Poetical matter—the test for Quadrats. And here it will be found, how inconvenient, and even prejudicial it is, to have Founts of the same Body cast to different Sizes; because every Quadrat is hereby confined to its own Fount, and cannot serve in an other, unless by accident, and upon unavoidable occasions.

Large Quadrats, cast exactly to m's, are very convenient Sorts in Table-work; but as vexatious, if they prove too tight; and therefore, if they *cannot* be cast to that exactness which they require, the least of the two faults would be, to see them rather too slack than too hard for the Composing-stick; for a line of quadrats, if justified to the measure, will be found too tight, in comparing it with a line of matter, which, as it were, is perforated, and will shrink at the force of a Mallet; whereas Quadrats, being of a solid body, maintain their extension.

Reglets, of the same Body with the Letter of the Work, are more proper for Whites than Quadrats, because Reglets are capable to interrupt the hanging and crookedness of Matter.

In large Letter, as Greatprimer, and upwards, bits of Reglets of the same Body are sometimes used for want of quadrats.

Casting large Quadrats to m's, is not practis'd every where alike; for in Germany some cast their Quadrats to different unlimited Sizes; of which the largest sort serves for Marginal Notes.

S E C T. IV.

Of SPACES, and SPACING.

THE use of Spaces is, to separate one word from another, thereby to render reading easy and distinct; whereas in the infancy of the Art, Matter was printed so very close, that it was difficult to distinguish word from word.

If we reckon the n-quadrat among the Spaces, as it really ought (when used in Matter), we may count four sorts of Spaces for composing, viz.

Two to an m, or two n-quadrats.

Three to an m, or three thick Spaces.

Four to an m, or four middling Spaces.

Five to an m, or five thin Spaces;
besides Spaces for justifying, called *Hair Spaces*;
of which some are cast so very thin that they deserve to be admired.

Neither the German, French, nor Dutch Letter Founders keep to this Form of casting Spaces to no more than three sizes, but cast them to several irregular thickneses, to make true Spacing more easy. This seems to be intended by the Dutch in particular, who are not backwards to cast the greatest part of their Spaces to thinner sizes than most Compositors care for — But, whether this uncommon fault proceeds from a real design to facilitate Spacing; or whether it is done in imitation of the original Spaces, we leave to the inquisition of others.

The greater the variety of Spaces, the more easy is Spacing to a Compositor. It is for this reason

reason that less opulent Printers in Germany save all the thin letters of a Fount which they design to throw away, and have them cut and dressed, to serve for Spaces in a Fount of the same Body, and cast to the same size: which augmentation or mixture of Spaces cannot be attempted where Founts are otherwise conditioned.

Of SPACING.

SSpacing consists in putting a proper distance between words, either by Spaces, or m and n quadrats.

Matter is spaced either Wide, or Close. Thus, lines in Large and Small Capitals require an n-quadrat between word and word; whereas in Lower-case matter a middling Space makes a sufficient separation.

Capitals being generally set with Spaces between each letter, regard should be had to those letters that bear off each other, and therefore admit of a thinner, and sometimes of no Space at all, between them, as VA AW FA AT.

In common Roman Matter, a moderate equal distance between word and word, is counted True Spacing, and recommends a Compositor greatly for a good workman—which epithet, at least, He deserves, who perseveres in performing, for neatness sake, what is prejudicial to his present interest, and meets with very few judges besides.

In spacing close lines, with Capitals in them, we lessen the Spaces before large letters, to gain the more room between common words.

It

It is an old rule, To put an n-quadrat after an f: but this is not always regarded, unless the arch of that letter is so very projecting, that no less than such a space will separate it well from the next word.

It is also a rule, to put an n-quadrat after a Comma, Semicolon, &c. but it is no law neither; tho' (were it of any signification) it might be made one, in matter that makes no full lines.

Another rule that is inculcated into beginners, is, to use an m-quadrat after a Full-point: but at the same time they should be informed, not to do it, where an Author is too sententious, and makes several short periods in one Paragraph. In such case the many Blanks of m-quadrats will be contemptuously called *Pigeon-holes*; which, and other such trifles, often betray a Compositor's judgment, who may be a good workman else.

The j requires a strong space before it, especially after a word that ends with g. The same is to be observed between words whereof the one ends, and the other begins with, ascending letters, whose perpendicular sides face each other; as, d b, d h, d k, d l, l b, l h, l k, l l.

To use Spaces where n-quadrats will serve, is making the former scarce; which is often done by those who think n-quadrats betwixt words too much; and at the same time do not consider that two thick Spaces extend themselves further. And again, to use n-quadrats where-ever there is room for them, would too soon lessen them. Both therefore ought to be used discretionally, according to the plenty of one and the other. And tho' there

Q

may

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may be no want of n-quadrats for ordinary matter; yet as Figure-work requires a large quantity of them, they should be saved out of common matter, to serve upon the like occasions.

Spacing being an Article of moment to a Compositor, it is a duty in one who has the care of instructing a beginner, to acquaint him with every thing that can forward him in well-spacing; that so he may accustom himself to a method which shall seem best to him; though most Compositors chuse to put a thick Space, called *The Composing Space*, after a word. But this (in our opinion) is not the most ready way; because if the spelling part at the end of a line does not admit of them, the trouble of changing them is considerable; and therefore those who put Spaces as they come up, have a better chance to justify the contents of their lines to equal distances. Add to this, that putting nothing at all after a Comma, Semicolon, or even after a Full-point, in composing, shews more readily [towards the close of a line] how much more or less may be taken in; and what Space may be allowed after a Point or Points in a line.

To space open and wide, is no advantage to a Compositor, and wastes Spaces; for want of which sometimes Letter lies useless in Cases. What farther attends setting wide, is, that it discovers where an Out has happened, by the closeness of the matter where the same has been got in: And as to Doubles, they shew themselves too conspicuously by the Pigeon-holes which are made to drive out what was doubled; either of which accidents

cidents may be remedied much sooner in matter that is spaced between both.

Were it possible to keep each sort of Spaces separate, the thickest, then, would best suit Italic, because that Letter requires to be spaced more open than Roman, on account of its kerned and projecting letters. Thus the *f g j p s y* require a stronger Space *before* them than words that begin with any other letters; and *d f l* demand one of the same force *after* them, when they are the last letters of a word. But to separate Italic Capitals properly and equidistant, is what tries a Compositor's judgment which he has of Spacing: for the various approaches which they make to each other, on account of their obliquity, and being kerned besides, makes it difficult to bring them to an harmony; and would make them more so, were it not for Hair-spaces, which in that case are of singular service; and which ought not to be used profusely, that they may not be wanting upon proper occasions. Accordingly, after Italic Capitals have been spaced all alike, it will soon appear which of them stands too nigh another; and which bear off too much; both which inequalities a judicious Workman rectifies by shifting and changing his Spaces till they seem to stand equidistant: though it is work that always turns out to a Compositor's disadvantage.

In Work of Poetry, it will recompense a Compositor's trouble to collect and to pick as many thick Spaces as he can, that he may space his Matter all alike, and not be interrupted by Spaces that are too thin to be put between open matter.

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On the other hand, it will be equally convenient to throw out thick Spaces, for Work that is spaced close, or where a Compositor has accustomed himself to space very close.

But, after all these hints which we have given about Spacing—What will they avail, if traversed by Alterations, which are too frequently made, *after* a Compositor has acquitted himself like a workman, in his functions? What will they avail, permit us to ask again—if Authors will not prepare and revise their Copy; but leave that till it comes to a proof-sheet; when, judging their first conceptions too insufficient for the support of their arguments, they betake themselves to striking out, changing, and adding, what their after-thoughts present to them—to such a degree, sometimes, that by improving their first ideas, the sense of the original Copy is often lost—the endeavours used in spacing frustrated; and Printing-charges augmented. But how these Gentlemen would do in case Providence had not stationed them on a spot where the liberty of Printing without Licence is enjoyed, is not difficult to guess; for the consequence would be, that they would digest and amend their first conceptions in such a manner as not to want alterations in a Proof; since in those parts where the Press is licensed, it is not allowed to make any, but to abide by the Copy at it is returned by the Censor. All the amendments, therefore, which an Author thinks proper of, are made in the original Copy; which, if it abounds with too many, is transcribed, that it may be fit to be perused by the licensing Officer; and

afterwards to be put up among other Manuscripts that have passed the press. But that we may not enter upon a prolix narration of what is concomitant to our premises concerning Copy, we will conclude this Chapter, with taking notice, that

BLACK LETTER consists of as many Sorts as a Common Fount of Roman; save that the first has two different r's, one of which is called the *ragged* r [ʀ], and is particularly used after letters that round off behind, whether they be Capitals, or Lower-case Sorts. Thus they are properly put after the following Capitals, viz. **B D G O P Q W**; and after these Lower-case letters, viz. **b d h o p** and **w**.

The ragged r, of which we have taken this short notice, witnesseth, that the German letters owe their being to the Gothic or Black characters that were first used for Printing: for the Germans have a ragged r, which they call the *round* r; but which, in modelizing their letters to the present shape, they have castrated, by depriving it of its comely tail. But that they do not know the proper application of that letter, may be gathered from their using it in very close lines, instead of common r's, thereby to gain the room of a thin Hair-space. Which observation we have made on purpose to assist those who delight to exercise themselves in that painful study which attends writing *De Origine rerum*.

C H A P. V.

Of the APPURTENANCES to Founts of Letter.

TO give a Printing-house the epithet of *Complete*, amounts to no more than a compliment; since (in a strict and literal sense) no Printing-house can be said to be complete, unless it is provided with all the Fusil Materials for Modern and Antient languages. But as it would be folly to attempt such a vanity that would only waste a man's substance, it is sufficient for a well-establish'd Printer to be possessed of different Founts of Letter for the national language of the country where he is settled; and not to want such other metal utensils as are appurtenant to them, and of which some are so frequently used, as makes them unavoidable. The necessary pieces of Typographical Furniture, therefore, are,

1. Two-line Letters.
2. Rules.
3. Braces.
4. Superior Letters, and Figures.
3. Fractions.
6. Quotation Quadrats.
7. Flowers.

These being the more necessary parts of a Printer's Apparatus, we shall consider them in their order.

S E C T.

S E C T. I.

Of TWO-LINE LETTERS.

THE Two-line letters that are cast to regular Bodies are, in their Ascending order, the following, viz. Two-line Brevier, Two-line Longprimer, Two-line Pica, Two-line English, and Two-line Greatprimer. As for the rest, viz. Four lines Pica, and Five lines Pica, because they come not under the denomination of Two-line letters, they best become the name of Title-letters: for though they may serve for Initial letters upon several occasions, yet they seem to us too overbearing to the mild aspect which Pica letter presents itself with. And that we have taken no notice of Two-line Small-pica letters, is because they are cast to an Irregular Body, and easily mistaken for Two-lines Pica; which is the reason that Printers have hitherto made so little use of them, and that they have not appeared till lately. In the mean time, where the full-faced Capitals have not yet had access, lean-faced ones are still thought to look neater before Small-pica, than one of a larger aspect; which, if required, might soon be complied with, by changing it into one of two lines Longprimer.

Two-line Letters are cast to the full depth of their Body; but is a fault that should have been taken notice of before now: for they having such a deep Face, they descend below the line in which they should range, according to the different Bodies

dies thereof: And that the excursion from that imaginary Line ought to be prevented, is confessed by a Compositor's taking care that a Fac shall not touch the letters under it; from whence it consequently follows, that Two-line letters should not bear upon letters under them; as they needs must do where they stand over Ascending-letters, according to this sketch, viz.

m H m
m H m
bdhk

q M p
q M p
EMN

Tho' the excursion which our Two-line letters make, might be remedied, by putting a Scabbard *over* the beginning line of the Matter, and a bit of the same thickness *under* the Two-line letter; yet as this would be attended with the loss of too much time to a Compositor, the most effectual way would be, To cast Two-line letters kernered, so as to hang over at their Heads, as much at least as they exceed at the Foot, and stand out of Line with the Letter of the Work.

To use full-faced Capitals upon every occasion where Initial letters are required, does not add to neatness, but rather lessens the same; especially in Work of narrow measure, and short Chapters, or other Divisions; in which case a proportionable thin-faced Capital is preferable to a full-faced one; which, if much worn, looks more like a *piéd de mouche*, or a Paragraph before a Rubric, than a neat Initial letter.

Common Capitals are of most service when they are cast to the extent of the Top-line, that
their

their Top-line, that their Heads may rather advance over, than range with, Ascending letters; of which these two M's may serve for an instance.

M M M H H
M M M H H

Here the first of these two Capitals [cast in London] ranges with the Small-pica M's at its sides; whereas the other [cast in Holland] does not reach further than to the Head-line of the Small-pica H's which it has at its sides.

In Germany they differ in this article from all other Printing Nations; and are not contented that the initial letter ranges with the Matter, but drive the last down, sometimes to half the depth of the former, that so much of the Fac, or initial letter may stand above the Matter—And this they fancy looks handsome!

The curtailing the J in our Two-line letters, gives it a diminutive look; not having the same free turn and comely Face which was originally given to it; and therefore might have been left in its former shape, tho' it should run to the depth of three lines, on account of its tail.

Capitals of the larger sorts, some Founders in Germany cast hollow, and even so hollow that we have seen them filled up with pitch, to support their superficies. This we have observed above fifty years ago, in flower'd Capitals, cast to a square of five lines Pica: but whether this has been practised ever since, we cannot tell with certainty; tho' we suppose, that Founders are not so sparing of their metal, at present.

S E C T. II.

Of R U L E S.

RULES are either Brass rules, Metal rules, or Space rules; whereof the first are made by Joiners, and the other two sorts cast by Letter Founders.

Brass rules ought to be exactly letter-high: If therefore Founts differ in height to paper, they cannot be of equal service in a Printing-house: for if they are higher than Letter, they come off black and broad; and, besides hindering the adjoining letters from appearing, they cut both paper and tympan. On the other hand, if Rules are lower than Letter, they do not appear at all, especially if they are thin, and stand between matter without Scabbards at their sides; which, though (in particular cases) they *may* be left out in Roman Letter; yet in mixt matter, or Italic, a Scabbard at least is required before and after a thin Brass rule, to prevent its touching upon *d f l* at the fore-side; and upon *f g j p s y* at the hind-side thereof.

Brass rules being commonly cut to the length of sixteen inches, their equality, as to height, from end to end, is not always to be depended on; and therefore should be tried: which is done by holding the foot, and afterwards the face-side of the whole length upon an Imposing stone, and observing, whether light can be discovered betwixt the Rule and the Stone; which if it appears, it proves the Rule faulty, and shews where it drives out

out in height, and occasions a hollowness in some other place.

The Face of Rules ought likewise to be consider'd, that it may be of an equal bold, or else tender look, according to the bigness of the Letter or Figures with which they are used. But we find a great difference in the Face of Rules, when we come to piece them; unless the Compositor endeavours to dress the shorter pieces so that they may not be distinguish'd from the mean length. But because piecing of Rules is often attended with considerable trouble, few Compositors chuse to shew their dexterity therein, till they are urged to it by the scarcity of them.

The thickness of Rules for Table-work should be proportionable to their Face, without so much Sholder as shall hinder a cross rule to join a perpendicular line; since it is a maxim, "That Rules [in Table-work] shall fall upon, and touch Rules": which, if it is followed, makes Table-work look most agreeable.

In places abroad, where they employ neither Joiners nor Mathematical Instrument-makers in making of Brass rules, the Copper-smiths, sometimes, have a jobb of them; because most Printers in Germany fancy, that Copper receives Ink kinder than brass; which they count to be a metal not fit for Printing; and therefore rather use Tin, which they cut out themselves, every one according to the height of his own Letter. Another way which some use for making Rules, is this: They run Metal between two Reglets, made on purpose higher than Letter; and having cast

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a quantity of these Metal slips to the designed length and thickness, they give them to some Joiner, who puts an edge to them, and finishes the bottom so as to serve for a kind of Mourning rule, which we find used upon different occasions, in books printed in Germany. But tho' these lengths of rules are not fit for Table-work, on account of their bearing off from being touched by other rules, they are nevertheless of excellent use in other respects, especially between columns; where they keep their distance from the Matter, without the use of Scabbards.

Of METAL Rules.

Metal Rules, like Quadrats, are cast to m's, in such Founts as are commonly employed in Figure-work; which for the generality are Long-primer, and Pica.

Metal rules are used in Schemes of Accounts, to direct and connect each Article with its summary Contents, where they stand opposite, and distant from each other: in which case all the different sizes of Rules are used, to prevent one rule from falling upon another, especially of the same force; and to hinder their ranging, except the last in a line, which approaches the Figure-column within an m-quadrat, and by that means fall upon each other *behind*; tho' (on account of the different sizes) they do not range *before*.

Metal rules, sometimes, stand for *Noughts*, in Columns of Figures; where the Rule should not exceed the extent which figures require. Thus in
a co-

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a column of four n's, a two-m-rule is answerable to them; and where the numeral contents of a column do not amount to above Hundreds, a three-n-rule will suffice, tho' for want thereof a column sometimes must be made wider, and n-quadrats thereby wasted: to prevent which, either three-n-rules, or else single n-rules ought not to be thought useless, unless it can be supposed that *every* measure is made to m's.

Metal rules of a neat cut, and curiously cast to stand in line, and join, are very useful in a Printing-house, considering that they serve not only for rectilinear, but also perpendicular progressions, where no other rules are to touch them. But tho' they have Sholdering sufficient to bear off the Matter, they require nevertheless a Scabbard, or, if it will admit, a Reglet before and after them, that they may run straight, and meet with nothing that can throw them out of line.

Sometimes a Rule stands for a sign of Repetition, in Catalogues of Goods, where it implies *Ditto*; and in Catalogues of Books, where a rule signifies *Ejusdem*, instead of repeating an Author's name, with the Title of every separate Treatise of his Writing: But, Note, that no sign of Repetition, no more than *Ditto*, *Ejusdem*, or *Idem* must be used at the top of a page; but that the name of the Author, or Merchandize, must be set out again at length; and if their series continues, to denote the continuation thereof, at every article, by a rule of three, or four m's, so as to range, instead of extending the rule to the different lengths of names.

At

At other times a Rule stands for *to*, or *till*, as, Chap. xvi. 3—17. that is, From the first *to* or *till* the seventeenth verse.

And at other times, again, a rule serves for an Index, to give notice, that what follows it, is a Corollary of what has preceded; or otherwise Matter of import and consequence.

Metal rules, when they serve for Leaders, are improperly used in the last line of an Article that is braced.

Of SPACE Rules.

SPACE Rules are not always cast to the same thickness; tho' two of them generally answer to the depth of a Pearl quadrat. But their thickness is not of so much moment as their being of a neat look, and to join well; in which case they may be counted valuable Sorts in a Printing-house, considering that they not only save Brass rules, but also come off more egal, between columns of close matter; tho' they always appear best when they have the advantage of running between two Scabbards.

Tho' all the due care should be taken by a Founder to cast Space rules to a true Straight-line, and to join well, yet would it be more satisfactory to see them cast with a Nick, or Signature to them; since it is possible, that the Sholder of one side of the rule may bear off more than of another; and that therefore a Nick would serve for a guide, to run them under the same side of their Sholders.

S E C T. III.

Of B R A C E S.

BRaces are used chiefly in Tables of Accounts, and other such-like Matter that consists of a variety of Articles, which would require much circumlocution, were it not for the curious method of Tabular Writing, which is practis'd in England to greater perfection than in any other Nation.

Braces stand *before*, and keep together, such Articles as are of the same import, and are the Subdivisions of preceding Articles.

Braces, sometimes, stand *after*, and keep together, such Articles as make above one line, and have either pecuniary, mercantile, or other posts after them; which are justified to answer to the middle of the Brace; thus,

	l.	s.	d.
To 601 lb. weight of Letter, at	}		
18 d. per lb.		45	1 6

Where Matter is not braced in, the Sum thereof runs out at the last line of each Article; thus,

To 601 lb. weight of Letter, at					
18 d. per lb.	—	—	—	45	1 6

The bracing side of a Brace is always turned to that part of an Article which makes the most lines.

Braces are sometimes used in the Margin, to cut off a Chronological Series from the proper Notes of the Work.

Table-

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Table-matter is generally braced in, when it wants driving out in width; thus,

A	—	—	—	—	200	} 500
B	—	—	—	—	300	

Whereas for driving down, we use the following method, viz.

A	—	—	—	—	200
B	—	—	—	—	300
					500

Sometimes the sums of separate Articles are run out, and braced together, to collect them into an aggregate sum; thus,

A	—	—	—	200	} 1400
B	—	—	—	300	
C	—	—	—	400	
D	—	—	—	500	
					900
					500

And sometimes both the primary and secondary sums are braced in, and the aggregate collected from the last of the two; thus,

A	—	—	—	—	200	} 500	} 1400
B	—	—	—	—	300		
C	—	—	—	—	400	} 900	
D	—	—	—	—	500		

Braces are generally cast to a Longprimer Body; of which the deepest answer to six lines of that Letter; and therefore where longer Braces are required, they are made of Brass rules. But because every Compositor is not alike skilled in giving them their proper turn; besides that some think

think it not pertinent to their profession to work in Brasses, most Printing-houses are provided with Middles and Corners, which answer all the purposes of Braces, and are preferable to those made of Brass rules; considering that the make and the face of these is always varying; whereas Middles and Corners being cast in a Mould, are not subject to changes.

Middles and Corners, as well as Rules, are the test of a Founder's carefulness; both requiring the same accuracy, to make them seem to be of one piece. And as to dressing them, their Shoulders should be plained away so that no Bearding might be apprehended, should they even stand exposed: on which account they might be cast to a lesser Body than Longprimer, were it not that every Printing-house is provided with that size of quadrats.

Middles and Corners are very convenient in Genealogical Work, where they are used the flat way; and where the directing point is not always in the middle, but has its place under the name of the Parent, whose offspring stands between Corner and Corner of the bracing side, in order of primogeniture.

Braces, sometimes, are used instead of Rules, especially in Titles of books, where the Heads of the principal Parts are recited in two columns that do not exceed the depth of a Brace; when two of them are put this way; viz.

}}

S

Of

S E C T. IV.

Of S U P E R I O R S.

BEcause we have already been speaking of Superior Letters and Figures, in our Section of *References*, we shall say the less of them here; and therefore only observe, That Superior Letters should contain no more than the bare Alphabet, without j f v, and the Double letters ff ff; which we have seen in a Dutch Fount, where all the Lower-case Sorts were cast into Superiors, & and ct not excepted. We also take notice, that in casting Superior Letters, a larger number should be cast of the first eight Sorts; a less of the second eight Sorts; and a still less quantity of the third eight Sorts; because it is often that References begin with ^a in every page; tho' sometimes they are continued to the end of a Chapter, or other division of a work; in which case they may run the length of an alphabet, and more. But to make amends for this reduction, notice should be taken to cast a larger number of d h l o t y than of the other Sorts, especially of o, which serves for other purposes, besides being a Reference; and therefore requires more than double the number of a letter of the first class.

The same may be done to the Nought of Superior Figures, and a larger quantity cast of this than another Sort: Nor would it be wrong, were the three first Figures, and especially the figure One, to exceed the others in number.

Every Printing-house not being provided with Superiors, they may, upon occasion, be contrived,

trived, by justifying small characters in the room of them ; as, Longprimer with English; and Brevier with Pica. But because Minion, Nonpareil, and Pearl, are but in few Printing-houses, we use common letters in Longprimer and Brevier Bottom Notes, to answer the Superiors in the Text. But this is a shift which may be very well avoided, unless it is to humour a whimsical Author, who obstinately insists upon having Superior Letters, or Figures, for References.

S E C T. V.

Of F R A C T I O N S.

FRactions, or Broken Numbers in Arithmetic, are seldom cast to any other Bodies than those of Pica, and Longprimer ; and therefore the first is equal to two Nonpareil quadrats; and the other, to two lines of Pearl.

Fractional Figures are cast to m-quadrats, and therefore n-quadrats are requisite, to justify a single figure over a double one, without trusting them to be taken from the Fount of Letter ; because Nonpareil and Pearl are not met with in every Printing-house. And, were we to follow the Dutch, we should want even halves of an n-quadrat : for they cast their fractional figures to n's ; and at the same time some to m's ; which are used where the Numerator, or upper part of a Fraction, has but one figure, and the Denominator, or lower part, two figures ; yet where the Numerator consists of two figures, and the Denominator of three, the first must have its figures n-thick ; and even then cannot be exactly justified over the

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Denominator, without Spaces whereof two are equal to an n-quadrat.

The *Separatrix*, or rule between the Numerator and Denominator, is in some Fractions joined to the foot of the first: but of late it has been consider'd that the figures of 3 4 5 7 9 are thereby cramped, and for that reason it is now cut to run in the Top-line of the denominating figure; which is an improvement not undeserving to be taken notice of.

Some of the single Fractions have heretofore been cast in a piece; but are now not regarded: yet would it be useful and convenient, were One-fourth, an Half, and Three-fourths continued to be cast in a piece.

The goodness of Fractions does not consist in their having a small and fine Face; but rather in shewing themselves full, and clear.

Where Fractions are wanting, a Division serves to distinguish the Numerator from the Denominator, by putting it thus; viz. 3-8 12-63 16-50, tho' some other symbol might serve better for the purpose; and therefore we propose one that is similar to an Italic / inverted, and whose figure takes in the whole depth of its body; which then would have this resemblance; viz. 3/5 12/63 16/30. And as to the thickness of this Divider, we think it should not exceed that of an n-quadrat, but rather join closer to the figures.

Where a Fraction happens with large-bodied figures, such as Greatprimer, and upwards, it is set out at length, or else made of suitable figures, or after the above methods.

S E C T.

S E C T. VI.

Of Q U O T A T I O N S.

TH E name of these quadrats tells us, what they formerly were used for, viz. To receive all such matter as was heterogeneous to the text. Hence we see in the productions of former Printers, that they delighted in seeing the pages lined with Notes and Quotations ; which they enlarged on purpose, and contrived to encompass the pages of the text, that they might have the resemblance of a Looking-glass in a frame. By thus crowding the pages with Notes, they could not want so many Quotations as we do at present, now we are convinced, that too many Notes are of no advantage to work that is to be called *curious* : for the Notes being always considerably less than the text, either this will appear too pale, or the other too black ; and for this reason those who have a notion of Printing, avoid to write many Side notes.

Quotation quadrats require to be dressed and finished as carefully as any other Sort, that they may stand true upon all occasions, either single-broad, or double-broad ; single-narrow, or double-narrow, and in any other measure.

Quotations in a Printing-house ought to have been all cast in the same Mould, to the height of common quadrats : but because their height is not limited, we judge that it ought not to exceed the depth of four m's of Pica ; for if they are higher, they will be in the Pressman's way, and

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in danger of the Hammer; to which they are most exposed where they serve for White-lines.

Quotations are always cast hollow; yet so various is their hollowness, as well as height, that when a pound weight of some is worth the usual price, the same weight of others deserves not half the value, if they are calculated for the consumption of Metal more than for use.

Great part of the dead weight of Quotation quadrats is saved, by using bits of broad and narrow Quotation Reglets, as often as they can be admitted. But, note, that these bits should be cut square; and out of lengths commensurable with the Quadrat, and of wood that is harder than what is too often used for Furniture.

Of late, Quotations have been bored through, for the water to run off that gets into their cavities: but that aperture being too small for a quick discharge, most Compositors put the bottom of a Quotation uppermost, that the water may run off the Groove of the quadrat.

Justifiers, as well for broad as narrow Quotations, are cast, from Double Pica to all the Regular Bodies, even Pearl, inclusive: but the two smallest Sizes, viz. Nonpareil and Pearl, are seldom used, unless in a crowd of Notes; and therefore to assert that they are unavoidable, would amount to the same argument as that Small-pica, Bourgeois, and Minion quadrats, ought to be received among Justifiers.

Justifiers are often made scarce, by being used with common quadrats, and not returned after they have done service.

S E C T.

S E C T. VII.

Of M E T A L F L O W E R S.

Flowers are cast to all the Regular Bodies of Letter, from Greatprimer to Nonpareil, included; besides several Sorts that are to the size of Small-pica.

Flowers were the first Ornaments which were used at the Head of such pages that either began the mean Work, or else a separate Part of it.

Tho' they formerly had no great variety of Flowers; yet were the few of them contrived to look neat and ornamental; being deep in Body, and cast so that no bearings off could be discovered, but looked as one solid row.

But with the growth of Printing, and when Letter-cutters strove to excel each other, they introduced also Flowers of several shapes and sizes, tho' not of that symmetry and neat cast of the former: nevertheless, being of a new invention, they were received, and variously employed, till cutting in wood was come to perfection; when that art was eagerly encouraged, and Flowers not regarded. From that time, till very lately, nothing has been thought to grace the first page of a Work so well as Head-pieces cut in wood; of which some have such a wooden look, that even Mourning rules would look neater, were they put in the room of them.

The invention of cutting in wood, is claimed by the Germans, tho' the Italians seem to have a prior right to stile themselves the Authors of
that

that Art. Nevertheless, tho' the former may have had *their* Worthies of the said Art, it is apparent that they have taken their knowlege with them to the grave. And this has also been the case in France, where the Masters of the art of cutting in wood have made a secret of their manuoperation, and left no disciples of their abilities. Hence it was, that while Mr. JACKSON, an Englishman, was at Paris, he was wholly employed in furnishing Printers there with Head-pieces and other Ornaments of his Drawing and Cutting. But it being above twenty years since he went to Rome, it must be supposed that his work in France is worn down before this time; which may be the reason that Flowers are come into fashion again in France. But this, perhaps, would not have been so readily effected, had it not been for the particular genius and fancy of a Compositor at the King's Printing-house in Paris, who restored the credit of Flowers to an amazing degree, by making them yield to every turn which is required to represent a figure answerable to the rules of Drawing. Hence it may be guessed what great variety of florid Sorts were used to exhibit Ciphers of names, Forms of crowns, Figures of winged and other creatures, and whatever else fancy presented to this typographical Florist. But it must be observed, that the king of France paid for this whim; the Compositor having a salary, and free access to the King's Founding-house, to order the cutting and casting every thing that could conduce to make his conceptions mature, and the performance of them admirable.

Thus

Thus has the use of Flowers been revived in France; and has stimulated the Germans to improve their Fusil ornaments; whereby they have been instrumental to the considerable augmentation which Mr. Caslon has made here in Flowers, and in which Mr. James likewise has so far proceeded, that we may soon expect a Specimen of them; by all which we shall be enabled to make Flower-pieces of oval, circulary, and angular turns, instead of having hitherto been confined either to square or to circular Flowers. But it is feared, that Head-pieces, Facs, and Tail-pieces of Flowers will not long continue, either in France or Germany; considering that the contriving and making them up, is attended with considerable trouble and loss of time; and as no allowance is made for this, it will not be strange, if but few shall be found who will give instances of their fancy, to detriment themselves thereby. But this might be remedied, were Printers to recompense the Compositor for his painful application; and then to preserve the substance of his invention intire, for occasional use; being first well secured and conglutinated [by wetting it with Gum water], to keep it from breaking.

The use of Flowers is not confined to Ornaments over Head pages only, but they serve also, each Sort by itself, upon several other occasions. Thus they are used in Miscellaneous work, where a single row of Flowers is put over the Head of each fresh Subject, but not where two or more are comprehended under the same title; which commonly have *Another—By the same, &c.* for their

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Head.

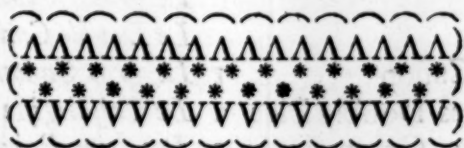
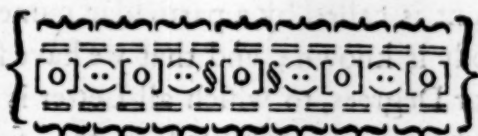
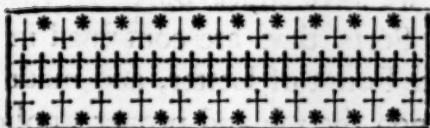
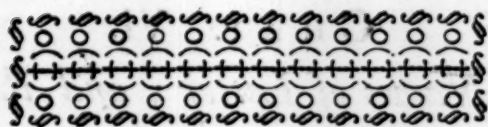
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Head. As therefore Flowers appertain to Heads, it ought to be a rule, that a single row of them should be put over a Head that begins a Page, be it Part, Chapter, Article, or any other Division, in Work that has its Divisions separated by Flowers.

Flowers being cast to the usual Bodies of Letter, their size should be proportionable to the Face of the characters; since it would be as wrong to use Greatprimer Flowers with Longprimer Letter, as it is improper to embolden the look of Greatprimer by Longprimer Flowers.

Flowers being either of a rectilinear, angular, circular, or square shape, they are used accordingly in making them up for Head-Pages; in which case angular Flowers best suit the top and bottom lines; lineal or square ones next; and those of a circular turn, in the middle; which, having no counter-flower, it is a maxim with some to make all the other lines circumambient, or inclosing that in the centre: but tho' this may be judged needless, it cannot be said to be unnecessary that the top-flower should surround and inclose the rest on all sides. But as the construction of Flowers entirely depends upon the fancy of a Compositor, it would be presumption in us to direct him in this point: we therefore leave the displaying of Flowers to his own judgment, and to the variety of materials for this purpose.

For want of Flowers, References and other Sorts belonging to a Fount, are sometimes made use of, to serve as well at the beginning as conclusion of work of a small size; such, for instance, viz.



Such are the shifts which sometimes are made, where neither Cuts nor Flowers are provided, to dress the first page of a Work : and therefore a double rule is often used ; the rather, because it takes off the trouble of making up Head-pieces without proper Sorts.

C H A P. VI.

Of the Names of Letter ; and the Bearings to each other.

AFTER we have endeavoured to speak of all the Sorts that are contained in a Complete Fount of Letter, and made our observations upon the use and proper application of them ; we think it now proper to mention, That each Fount is called by a particular name, whereby its Body is known ; and that we have seventeen Bodies, or Degrees, to which all Letter is cast ; the names whereof are exhibited in the subsequent Scheme, viz.

	<i>Le gros Double Canon</i>
	<i>Le Double Canon</i>
1 French Canon	1 <i>Le gros Canon</i>
2 Two lines Double Pica	2 <i>Le Trismegiste</i>
3 Two lines Greatprimer	3 <i>Les deux Points de gros Romain</i>
4 Two lines English	4 <i>Le petit Canon</i>
5 Two lines Pica	5 <i>Les deux Points de Cicero, ou la Palestine</i>
6 Double Pica	6 <i>Le gros Paragon</i>
7 Paragon	7 <i>Le petit Paragon</i>
8 Greatprimer	8 <i>Le gros Romain</i>
9 English	9 <i>Le Saint Augustin</i>
10 Pica	10 <i>Le Cicero</i>
11 Small Pica	11 <i>La Philosophie</i>
12 Longprimer	12 <i>Le petit Romain</i>
13 Burgeois	13 <i>La Gaillarde</i>
14 Brevier	14 <i>Le petit Texte</i>
15 Minion	15 <i>La Mignione</i>
16 Nonpareil	16 <i>La Nonpareille</i>
17 Pearl	17 <i>La Parisienne, ou Sedanoise</i>
	Imperial

Imperial

Real

1 Miffal

2 Sabon

3 Canon

4 Roman

5

6 Text, or Secunda

7 Paragon

8 Tertia

9 Mittel

10 Cicero

11 Brevier, or Rheinländer

12 Corpus, or Garmond

13

14 Petit, or Jungfer

15 Colonel

16 Nonpareille

17 Perl

1 Parys Romeyn

2 Groote Kanon

3 Kanon

4 Dubbelde Augustyn

5 Dubbelde Mediaan

6 Dubbelde Delfendiaan

7 Paragon

8 Text

9 Augustyn

10 Mediaan

11 Delfendiaan

12 Garmond

13 Burgeois

14 Brevier

15

16 Nonpareil

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These are the Numes which are given to the several Bodies of Letter that are cast into Founts; and are so called, because they are constituted of Upper and Lower Case Sorts: but whence each name in particular has its origin, or from whence their signification is derived, we are not sufficiently acquainted; neither is any thing come to our hands that might have assisted us to enter into a dissertation which perhaps may give satisfaction to some, and at the same time displease others, who should think it a barren subject. In the mean time we have exhibited the names of the different Bodies of Letter in their descending order, and according to the proper appellation which is given to each of them in England, France, Germany, and Holland, that by comparing one with the other, we may try to account for the names of some, tho' we shall not attempt the definition of all of them, considering that we have nothing but suggestion for our guide; which nevertheless may chance to find its supporters.

Accordingly, *French Canon* is confessed to have been first produced by some Artisan of that Nation; and employed in some Work relating to the Canons of the Church; to which the German title *Missal* likewise alludes.

The Sizes marked 2 3 4 5 6 have their names from the respective Bodies, of which the depth of two m-quadrats answers to one of the double Sizes. But we chuse not to proceed, before we have taken notice, that our *Double Pica*
size

size falls in with what the Germans call *Secunda*; from which it follows, that there should be a *Prima*: but because we have met with no Letter of that name, we conclude, that *Prima* being a size larger than *Secunda*; and happening to answer afterwards to two lines English, *Prima* lost its first name, and was turned into that of *Roman*. But besides that Double Pica goes in Germany by the name of *Secunda*, that Letter is also called *Text*; but as we cannot assign the reason for it, we leave it to the frequenters of Libraries to observe, which of the primitive books has its Text printed in that character.

Paragon is the only Letter that has preserved its name, being called so by all the Printing Nations. Its appellation shews, that it was first cut in France; and at the same time gives us room to suppose, that the State of well-shaped Letter there was at that time but indifferent; because when *Paragon* happened to turn out a Letter of better shape than the rest, it received the name of *Perfect Pattern*—which the word *Paragon* implies.

Greatprimer is called *Tertia*, in Germany; and is therefore one of the major sizes of Letter which in the infancy of the Art served for printing several Works of consideration, and particularly the Bible; on which account it is by some called *Bible Text*.

English is called *Mittel*, by the Germans; and *St. Augustin*, by the French and Dutch; both
which

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which names would be productive of considerable Articles in the Art of Printing, were some able hand to enlarge upon the sketches which we shall give about them. Accordingly the word *Mittel* bearing the same meaning with *Middle*, it tells us, that the former Sizes of Letter were seven in number, of which English was the middlemost; having *Prima*, *Secunda*, and *Tertia* on one side, and *Pica*, *Longprimer*, and *Brevier* at the other. And as to the name of *St. Augustin*, which the French and Dutch give it, it informs us, that the Writings of that Father were the first Work which was done in that size of Letter: but whether the first, or the other have a right to claim the honour of the performance, we leave to those who are better acquainted with the Anecdotes of Printing, and who harbour no partiality in deciding an argument in question.

Pica is another Letter that admits of having particular notice taken of it, on account of its being called *Cicero* by the French and Germans: for as the preceding Size was distinguished by the name of *St. Augustin*, so has this been honoured with that of *Cicero*, on account of the Epistles of that Writer having been first done in this size of Letter; in which we are not left to mere conjectures, but have Tradition on our side: for, ever since the year 1704 we remember to have heard it asserted by a Compositor who was then above seventy years of age; and who could have no other authority than, 'That he Heard it from others.' Could we therefore trace this relation two or three

three lives back, we should come to the time when it was a known thing. In the mean time this instance has enabled us to make such conjectures about the names of Letter, that, had they been offered before, they would have given more light to the Writers about Printing; and would have been of help to decide the controversy, Whether the Germans or the French were the first who dedicated this Body of Letter to the name of *Cicero*, on the before-mentioned account.

Small Pica being of an irregular Body, it takes its name *here* from its inferiority to *Pica*. But in France they assign the invention of this Body of Letter to *Philosophy*; for which, indeed, they may have their reason, considering that their *Cicero* and *Philosophie* are of one and the same Face; from which we conclude, that Small Pica has not been thought *there* worth cutting with a Face proportionable to its Body; and that the cramping of *Cicero* to *Philosophie*, was done with no other view than *to get in* upon the former. This we venture to suggest; tho' we can form no ideas why the Germans give this Letter the name of *Brevier*.

Upon the same supposition, that some Bodies of Letter took their names from work in which they were first employed, we are induced to believe, that the Germans gave the name of *Corpus* to this character, on account of their *Corpus Juris* being first done in this size; as it is still continued in that Letter: but, whether *Garmond* is the name of its Author, or what signification else it bears, we

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have no items of. In contradistinction of the French *Gres Romain*, they call this size of letter *Petit Romain*, conformable to the distinction that is made between Greatprimer and Longprimer, in England.

Burgeois is a Letter of an irregular Body, and has been hitherto received accordingly. By its name it seems to have first come from France; and that it was dedicated to the Master Printers there. *Gaillarde* is a Letter of the same Body; but has the Face of *Petit Romain*.

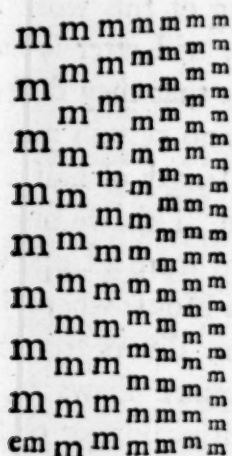
Brevier had its name from being first used for the *Breviary*, a Roman Catholic Church-book, which is commonly printed in this character. It is also called *Petit*; and *Jungfer*, or *Maiden* Letter, by the Germans, on account of its comeliness; to which, and their smallness, the names of *Minion*, *Nonpareil* and *Pearl* allude.

Thus have we attempted to make our conjectures concerning the names of the different Bodies of Letter that are cast into Founts, in hopes that our want of materials for this subject will be taken notice of, and therefore cleared up by some able Genius, in order to rescue these inscriptions of Typographical Monuments from being entirely obliterated.

Of the Proportion, or Bearing of one Body of Letter to another, as to Depth.

IN the beginning of this work we took notice, that each Body of Letter is not always cast to the same Size; but that they differ in their depth; and that therefore no certain number of lines can be assigned to the length of half a foot; and much less to a whole one. This we often perceive when a book is reprinted from a Copy whose prior Edition was done in a House where the Size of Letter in the first Edition differs from that used in the second; and therefore shews it, by making the Page of the last either longer or shorter than that of the first. But, not to recapitulate, we chuse to wave mentioning the inconveniences which arise from varying in the Sizes of Letter of the same Body, and pursue the second part of this Chapter, which promises to shew the Proportion that one Body of Letter bears to another, as to Depth. But because this article has a great affinity to the subject of *Casting off Copy*, we shall enlarge this part of the Chapter with shewing the different methods that are used to know, How much a parcel of Copy will make, that is to be printed in a Letter of such a Body, and in such a Size: in which we hope to acquit ourselves to the satisfaction of our Readers, after we have shewn the difference of Letter, as well in Depth as in Width, by the following Schemes, viz.

SCHEME I. Shewing the difference there is between the several Bodies of Letter, as to Depth; from Greatprimer to Brevier, inclusive.



According to this Scheme, which shews the Sizes of Letter in their Descending order,

Gr.Pr.	Eng.	Gr.Pr.	Eng.
4	= 5	32	= 40
8	= 10	36	= 45
12	= 15	40	= 50
16	= 20	44	= 55
20	= 25	48	= 60
24	= 30	52	= 65
28	= 35	56	= 70

Eng.	Pica	Eng.	Pica
9	10	54	60
18	20	63	70
27	30	72	80
36	40	81	90
45	50	90	100

Pies

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Pica		Sm. P.	Pica		Sm. P.
7	=	8	56	=	64
14	=	16	63	=	72
21	=	24	70	=	80
28	=	32	77	=	88
35	=	40	84	=	96
42	=	48	91	=	104
49	=	56	98	=	112

Sm. P.		Lgpr.	Sm. P.		Lgpr.
14	=	15	98	=	105
28	=	30	112	=	120
42	=	45	126	=	135
56	=	60	140	=	150
70	=	75	154	=	165
84	=	90	168	=	180

Lgpr.		Burg.	Lgpr.		Burg.
7	=	8	56	=	64
14	=	16	63	=	72
21	=	24	70	=	80
28	=	32	77	=	88
35	=	40	84	=	96
42	=	48	91	=	104
49	=	56	98	=	112

Lgpr.		Brev.	Lgpr.		Brev.
4	=	5	44	=	55
8	=	10	48	=	60
12	=	15	52	=	65
16	=	20	56	=	70
20	=	25	60	=	75
24	=	30	64	=	80
28	=	35	68	=	85
32	=	40	72	=	90
36	=	45	76	=	95
40	=	50	80	=	100

Burg.

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Brev.		Lgpr.	Brev.		Lgpr.
100	=	80	50	=	40
95	=	76	45	=	36
90	=	72	40	=	32
85	=	68	35	=	28
80	=	64	30	=	24
75	=	60	25	=	20
70	=	56	20	=	16
65	=	52	15	=	12
60	=	48	10	=	8
55	=	44	5	=	4

Burg.		Lgpr.	Burg.		Lgpr.
112	=	98	56	=	49
104	=	91	48	=	42
96	=	84	40	=	35
88	=	77	32	=	28
80	=	70	24	=	21
72	=	63	16	=	14
64	=	56	8	=	7

Lgpr.		Sm. P.	Lgpr.		Sm. P.
180	=	168	90	=	84
165	=	154	75	=	70
150	=	140	60	=	56
135	=	126	45	=	42
120	=	112	30	=	28
105	=	98	15	=	14

Sm. P.		Pica	Sm. P.		Pica
112	=	98	56	=	49
104	=	91	48	=	42
96	=	84	40	=	35
88	=	77	32	=	28
80	=	70	24	=	21
72	=	63	16	=	14
64	=	56	8	=	7

Pica

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Pica		Eng.		Pica.		Eng.
100	=	90		50	=	45
90	=	81		40	=	36
80	=	72		30	=	27
70	=	63		20	=	18
60	=	54		10	=	9

Eng.		Gr. Pr.		Eng.		Gr. Pr.
60	=	49		30	=	24
55	=	45		25	=	20
50	=	40		20	=	16
45	=	36		15	=	12
40	=	32		10	=	8
35	=	28		5	=	4

The two preceding Schemes are drawn out, to shew, where one Size of Letter falls even with another, whether in the Ascending, or Descending order: Thus, every ninth line of English falls even with each tenth line of Pica, and so on, in the Descending order, according to the first Scheme: and so likewise [by reversion] every ten lines of Pica occupy the same place with nine lines English, in the Descending order, pursuant to the second Scheme. But because Casting off of Copy requires more than to know how much one Letter either Drives out, or Gets in, more than another, in *Depth*, we will draw up such other Schemes as shall serve to shew the Methods which are used to know, how much one Letter either Gets in, or Drives out, more than another, in *Width* also.

A SCHEME, shewing how one Body of Letter Gets in, and Drives out, more than another, in Width.

The Art of Printing challenges all other Arts that have been invented
 The Art of Printing challenges all other Arts that have been invented by the Antie
 The Art of Printing challenges all other Arts that have been invented by the Antie:nts,
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus,
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g:reat friend to Pri
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that geat friend to Printing bu

8

7

6

5

4

3

2

1

The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that great friend to Printing bu
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that great friend to Pri
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g
 The Art of Printing challenges all other Arts that have been invented by the Antients, says Cardanus, that g

8

7

6

5

4

3

2

1

X

The

The foregoing Scheme is bipartite ; whereof the upper division shews, How one Letter *gets in* upon another in Width, from Greatprimer to Brevier ; and the other division, How one Letter *drives out* from another, from Brevier to Greatprimer ; the limitations of both being signified by a Full-point, inverted.

The Length of the lines in the Scheme are divided into eight equal parts, each to the extent of four m's Pica, to shew how many words, syllables, or letters are contained in 1, 2, 3, 4, or in all the eight parts of a line, according to the different Bodies of Letter.

This Scheme is also of use in Casting off Copy ; for if we divide the Width of a Manuscript into equal parts, we can more readily compute our Copy, by observing, how many parts are required to a line in print. The parts, therefore, into which we divide our Copy for mensuration, ought to be suitable to the size of it ; viz. wider for that is written in Folio ; and closer for what is written in Quarto, or in Octavo. These equal parts are drawn out upon a piece of Scabbard, or Wrapper, answering to the length of a line of writing ; and having first tried how many parts of Manuscript go to a line in print, we may find how many lines of writing will make even lines in print ; which when found, will make it easy to cast off for pages, forms, or sheets. And, to mention another convenience there is in dividing the lines of Copy into equal parts, It will assist us in Writing that varies ; in which case we may allow as many parts to a line in print as we think proper. But because we
do

do not expect that our Scheme will meet with a general reception, we leave every one to his own choice, and offer another way that is used for Casting off Copy; and which is no new thought or method.

Of Casting off of Copy the usual way.

TO cast off Manuscript, is unpleasant and troublesome work, which requires great attention; and therefore ought not to be hurried, but to be done with deliberation. The first thing that is to be done towards Casting off, is to examine the Copy thoroughly, and to take notice, Whether it is written tolerably even, or whether it varies, and is sometimes close, and then wide; or small in one place, and large in another: Whether it has Insertions, either interlined, or in the margin; and whether it is much intermix'd with Italic: nor must the Heads, Breaks, and other incidents, be pass'd by unobserved. In thus looking over the Copy, and observing the mean run of it, we make some mark when we observe the Manuscript to be written closer, or smaller than the mean Writing; and some other mark, where we perceive it to be wider and larger than ordinary; that by these means we may allow accordingly, when we come to the places that are differently marked.

These necessary preparations being made, we look in our Copy for some that runs even, and which seems to be of the mean hand-writing. Then, having made the measure for the Work, we

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set a line, in the Letter that is design'd for it, and take notice, how much Copy is come into the line in the Stick ; whether less, or more than a line of Manuscript. And as it is seldom that neither one nor the other happens, we make a mark in the Copy where the line in the Stick ends, and number the words that it contains. But because this is not the safest way for casting off close, we count not only the syllables, but even the letters that are in a line in the Stick ; of which we make a memorandum, and proceed to set off a second, third, or fourth line, till a line of Copy falls even with a line in the Stick. And as we did to the first line in the Stick, so we do to the other ; marking on the MS. the end of each line in the Stick, and telling the letters in each, to see how they balance against each other. This being carefully done, we begin counting off each time as many lines of Copy, as we know that they will make even lines in the Stick ; saying within ourselves, for example, If 2 lines of Copy make 3 lines in print ; then 4 make 6 ; 6 make 9 ; 8 make 12 ; and so on ; calling every two lines of Copy three lines in print.

In like manner we say, If 4 lines make 5 ; then 8 make 10 and so on ; comparing every four lines of Copy to five lines in print.

And in this manner we carry our calculation on as far as we have occasion ; either for Pages, Forms, or Sheets.

The foregoing items for calculating, are intended to serve in cases where a line of Print takes in *less* than a line of Copy ; and therefore,
where

where a line of Print takes in *more* than a line of Copy, the Problem is reversed, and instead of saying, If 2 lines make 3, we say, in this case, If 3 lines of Copy make 2 lines in Print, then 6 lines make 4; 9 make 6; 12 make 8, and so on; counting three lines of Copy to make two lines in print. And in this manner we may carry our calculation to what number of Pages, Forms, or Sheets we will; remembring always to count off so many lines of Copy at once, as we have found they will make even lines in the Stick. Thus, for example, If 5 lines make 7, the progression of the figure of 5 is, 10, 15, 20, &c. and the progression of 7 will be, 14, 21, 28, &c.

In counting off Copy after this manner, we take notice of the Breaks; and where we judge that one will drive out, we intimate it by a mark of this $\angle$ or this [shape; and again, where we find that a Break will get in, we invert the mark, viz. thus 7 or thus]. And to render these marks conspicuous to the Compositor, we write them in the margin, that he may take timely notice of, and keep his Matter accordingly.

We also take care to make proper allowance for Heads to Chapters, Sections, Paragraphs, &c. and mention in the margin what Depth of lines is left for each, in case their Matter varies, in quantity.

In examining the state of the Copy, we look to see, whether it has Abbreviations, that we may guard against them in casting off, and allow for them according to the extent of the respective words, when written out, at length.

Italic being a Letter commonly thinner than
Roman,

Roman, ought likewise to be taken notice of. But before we attempt this accuracy, we examine the Italic, by putting an alphabet of Roman Lower-case letters into a Stick ; and an alphabet of Italic upon *that*, so see, whether the difference of the last is so considerable as to require an allowance to be made, on account of its getting in : for Italic as well as Roman, being sometimes cut thicker and thinner in the Face, as well as cast thicker and thinner by the Founder, it may be, that what Italic gets in upon the Roman, is so trifling, as not to deserve regarding, when we are attentive upon casting off, unless whole pages of Italic happen together ; in which case we make proper allowance for its getting in ; as we would do to Black Letter, on account of its driving out ; which is very considerable ; and therefore must not be passed by unregarded in casting off, in Matter that is even but intermixt with Black ; for whereas an alphabet [of 24 letters] of the Italic in this work occupies the width of nine m's and an n, Roman takes up eleven m's, and Black, fifteen : which excursion in a long run would be considerable, if not allowed for in casting off.

Such is the circumspection that is used in casting off of Copy, especially where every Column or Page is to be marked off ; which tho' it is very tedious, is nevertheless the safest way ; because if we fall into a mistake in one page, we may recover ourselves in the next : which cannot so easily be done by those who count the Copy off from one Chapter to another, or from Break to Break. But tho' this method sometimes happens to fall out tolerably

tolerably to their expectation, they are as often deceived by it, especially in a long run of close Matter; besides which, we do not find that it is a more expeditious way for Casting off than the first: for the manner which the pursuers of *this* method observe, is the following; viz. They count their Copy off to lines for Printing, from one Chapter, Head, or Break, to another, taking notice how many lines each of the counted-off parts make: and having in this manner cast off all, or the greatest part of the Copy, they collect the several sums of lines into one; which they reduce to Pages; the pages, again, into Forms; and these, into Sheets; and thus they give a tolerable guess, how much the cast-off Copy will make, in the Letter and Size proposed for the Work: But to assign each Sheet, Half-sheet, or Page, its Matter, will be more difficult, and take more time, than marking off the Pages at first. Such casting-off therefore is next to *lumping* the Copy; and no Compositor is to answer for the contrary effects thereof; whereas when Copy is cast off close, and the Pages marked off; the Compositor takes notice how his Matter runs; and if he finds that it keeps not even with the Copy, he drives either out, or gets in, where he conveniently can, to shew that he has regard to what he is about; but this precaution need not be taken where Copy is cast off the other way. In the mean time the before-mentioned method for casting off Copy ought not to be challenged; because it serves several exquisite purposes: for a parcel of Copy being cast off for such a Letter, Size, and number of Sheets,

may

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may easily be known what it will make either in a larger or smaller character than it was cast off for. But to explain ourselves the better upon this head, we will endeavour to demonstrate our Proposition in the following manner; viz.

Suppose a parcel of Copy is cast off, that promises to make 18 Sheets in Pica, at 38 lines long, and 20 m's wide.

Suppose this Copy is to be done in English; the page 33 lines long, 18 m's wide. How much will the whole Copy drive out?

Answer, Five Sheets, and 576 letters, or half a page.

The Pica has 40 letters in a line. 40 times 38 make 1520 letters; which are contained in 1 page: 16 times 1520 make 24320; which is the number of letters in One sheet: 18 times 24320 makes 4,37,760; which is the number of letters contained in 18 Sheets of Pica, of the above-said demensions.

By proceeding in the same manner as above, we find, that a line of English Octavo of the before-said demension, has 36 letters; One page 1188; One sheet 19008; and 18 sheets contain 342144 letters: The difference to Pica is, 95616 letters; which make 5 sheets and half a page more, in English—the quantity that has drove out.

And by using this method, we may readily know with certainty, how much any sum of letters will drive out in a larger character, and get in in a smaller; viz. By multiplying the number of

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letters in a line, with the number of lines in a page, to find how many letters are in a single page: then multiplying the produce with 2, gives the number of letters that are in a Form in Folio; with 4, for a Form in Quarto; with 8, for a Form in Octavo; and with 12, for a Form in Twelves. Then having well surveyed the Copy, and observed how one side of it runs with another, we begin to cast off for Forms, after the following manner; viz.

*If Four sides of Copy go to
a Form; then*

Sides	Forms
1 make	1/4
2	1/2
3	3/4
4	1
5	1 1/4
6	1 1/2
7	1 3/4
8	2
9	2 1/4
10	2 1/2
11	2 3/4
12	3
20	5
30	7 1/2
40	10
50	12 1/2

*If 4 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/9
2	4/9
3	2/3
4	8/9
5	1 1/9
6	1 1/3
7	5/9
8	7/9
9	2
10	2 2/9
11	2 4/9
12	2 2/3
20	4 4/9
30	6 2/3
40	8 8/9
50	11 1/9

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*If Five sides of Copy go to
a Form; then*

Sides	Forms
1 make	1/5
2	2/5
3	3/5
4	4/5
5	1
6	1 1/5
7	1 2/5
8	1 3/5
9	1 4/5
10	2
11	2 1/5
12	2 2/5
30	6
50	10

*If Six sides of Copy go to
a Form; then*

Sides	Forms
1 make	1/6
2	1/3
3	1/2
4	2/3
5	5/6
6	1
7	1 1/6
8	1 1/3
9	1 1/2
10	1 2/3
11	1 5/6
12	2
20	3 1/3
50	8 1/3

*If 5 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/1 1/2
2	4/1 1/2
3	6/1 1/2
4	8/1 1/2
5	10/1 1/2
6	1 1/1 1/2
7	1 3/1 1/2
8	1 5/1 1/2
9	1 7/1 1/2
10	1 9/1 1/2
11	2
12	2 2/1 1/2
30	5 5/1 1/2
50	9 1/1 1/2

*If 6 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/1 1/3
2	4/1 1/3
3	6/1 1/3
4	8/1 1/3
5	10/1 1/3
6	12/1 1/3
7	1 1/1 1/3
8	1 3/1 1/3
9	1 5/1 1/3
10	1 7/1 1/3
11	1 9/1 1/3
12	1 11/1 1/3
30	4 8/1 1/3
50	7 9/1 1/3

If

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*If Seven sides of Copy go
to a Form; then*

Sides	Forms
1 make	1/7
2	2/7
3	3/7
4	4/7
5	5/7
6	6/7
7	I
8	I 1/7
9	I 2/7
10	I 3/7
11	I 4/7
12	I 5/7
30	4 2/7
50	7 1/7

*If Eight sides of Copy go
to a Form; then*

Sides	Forms
1 make	1/8
2	1/4
3	3/8
4	1/2
5	5/8
6	3/4
7	7/8
8	I
9	I 1/8
10	I 1/4
11	I 3/8
12	I 4/8
30	3 3/4
50	6 1/4

*If 7 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/15
2	4/15
3	6/15
4	8/15
5	2/3
6	4/5
7	14/15
8	I 1/15
9	I 1/5
10	I 1/3
11	I 7/15
12	I 9/15
30	4
50	6 2/3

*If 8 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/17
2	4/17
3	6/17
4	8/17
5	10/17
6	12/17
7	14/17
8	16/17
9	I 1/17
10	I 2/17
11	I 3/17
12	I 4/17
30	3 9/17
50	5 15/17

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*If Nine sides of Copy go to
a Form; then*

Sides	Forms
1 make	1/9
2	2/9
3	1/3
4	4/9
5	5/9
6	2/3
7	7/9
8	8/9
9	1
10	1 1/9
11	1 2/9
12	1 3/9
30	3 1/3
50	5 5/9

*If Ten sides of Copy go to
a Form; then*

Sides	Forms
1 make	1/10
2	1/5
3	3/10
4	2/5
5	1/2
6	3/5
7	7/10
8	4/5
9	9/10
10	1
11	1 1/10
12	1 1/5
30	3
50	5

*If 9 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/19
2	4/19
3	6/19
4	8/19
5	10/19
6	12/19
7	14/19
8	16/19
9	18/19
10	1 1/19
11	1 3/19
12	1 5/19
30	3 3/19
50	5 5/19

*If 10 sides and a half go
to a Form; then*

Sides	Forms
1 make	2/21
2	4/21
3	2/7
4	8/21
5	10/21
6	4/7
7	2/3
8	16/21
9	6/7
10	20/21
11	1 1/21
12	1 3/21
30	2 6/7
50	4 16/21

If

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*If Eleven sides of Copy go
to a Form; then*

Sides	Forms
1 make	1/11
2	2/11
3	3/11
4	4/11
5	5/11
6	6/11
7	7/11
8	8/11
9	9/11
10	10/11
11	1
12	1 1/11
30	2 8/11
50	4 6/11

*If Twelve sides of Copy go
to a Form; then*

Sides	Forms
1 make	1/12
2	1/6
3	1/4
4	1/3
5	5/12
6	1/2
7	7/12
8	2/3
9	3/4
10	5/6
11	11/12
12	1
30	2 1/2
50	4 1/6

*If 11 sides and a half go to
a Form; then*

Sides	Forms
1 make	2/23
2	4/23
3	6/23
4	8/23
5	10/23
6	12/23
7	14/23
8	16/23
9	18/23
10	20/23
11	22/23
12	1 1/23
30	2 14/23
50	4 8/23

*If 12 sides and a half go
to a Form; then*

Sides	Forms
1 make	2/25
2	4/25
3	6/25
4	8/25
5	2/5
6	12/25
7	14/25
8	16/25
9	18/25
10	4/5
11	22/25
12	24/25
30	2 2/5
50	4

Thus

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Thus far, we judge, will be sufficient to shew, that this Calculation may be carried on as far as occasion shall require. In the mean time it is to be observed, That what has been said and exhibited about Casting off, is understood of such Copy that is fairly and regularly Written, as well as thoroughly Revised. But how often one or more of these requisites are wanting, Compositors best can tell; tho' very few will imagine, that among men of learning there should be some, who write after such a manner, that even those who live by transcribing, rather shun than crave to be employed by them: no wonder, therefore, if Compositors express not the best wishes to such promoters of Printing. But it is not always the capacious genius that ought to be excused for writing in too great a hurry; for sometimes those of no exuberant brains affect uncouth writing, on purpose to strengthen the common notion, that *the more learned the man, the worse is his [hand] writing*; which shews, that writing *well*, or *bad*, is but a habit with those that *can* write.

Writing so as hardly to be read, is not the only grievance to a Compositor; because Copy that is written without order or method, is as hurtful to his interest as the former; especially where matter has more than one sort of Notes to it, and where the Text, Notes, and Additions are so jumbled together, that it is with difficulty we know one from the other. Where this is the case, Casting off such Copy to any certainty, will prove impracticable, all the Schemes and Calculations notwithstanding. Those Gentlemen, therefore, who

have a notion of Printing, and who are sensible that irregular Copy retards a Compositor in his occupation, use the following method; viz.

1. They chuse Black Ink, and White Paper, to write their Copy on; and consider, that it contributes much to make a Manuscript look fair, tho' it should not prove so in all other respects.

2. They fix upon the size in which they propose to write their Copy, either in Folio, or in Quarto; because an Octavo is too soon filled.

3. If the Matter has Marginal Notes, they leave margin for them accordingly, to mark them in their proper places.

4. They do not over-charge the paper, by writing to the very edges and ragged extremities of it, but leave room at least to mark Memorandums.

5. They write the mean matter of the work on one side, viz. the right-hand side of the paper; and leave the left-hand side for Bottom-notes, Additions, and other incidental Emendations. But some who are still better Methodists in writing for the Press, divide each side of the paper into two Columns, filling one with Text matter, and leaving the other Column for Insertions, Alterations, Notes, &c.

6. They take care to put proper References to such places of the Text as are illustrated by Notes; and another of the same shape before the note that illustrates a passage.

7. They

7. They chuse such marks and symbols for References as present themselves readily to the eye; such as Letters and Figures between Parentheses, or Crotchets; Astronomical signs, as * ♄ ☉ □ ♀ △ and other the like characters.

8. They use no Abbreviations or Contractions; and if they have accustomed themselves to any, they draw them out, and, together with their explanation, send them with the Copy, to serve the Compositor in setting such Abbreviated words at length.

The whole Copy being thus regularly written, Authors *Revise* it; in doing which, they first agree with themselves, which way they would have their Work done; Whether the common way, with Capitals to Substantives, and Proper names in Italic; or whether without Capitals, and nothing in Italic but what shall be underscored in the Copy; of which, and other circumstances, they give notice either at the sending, or delivering of their Copy. To shew the degrees of emphasis or stress of select words, they double-underscore them, for Small capitals; and draw a single stroke under words which they design for Italic; and if they chuse no Capitals to every Substantive, they express the emphasis of a word by beginning it with a Capital letter; but they take care either to write, or to alter such an initial letter into a Capital; well knowing, that not every one can guess where an Author intends an emphasis, either in speaking, or in writing, unless he intimates it either by voice, or by distinction of letters in printing.



Such

Such is the method that some Authors use in preparing their Copy for the Press: whereas others give themselves too little trouble about it; and think it sufficient to have got their thoughts upon paper, leaving the improving of them till they appear in the Proof-sheet: but the disagreeable consequences of such delay are so well known by those whom it concerns, that it is needless to particularize them.

C H A P. VII.

*Of Abridging, or Shortening of words,
in Latin.*

IN speaking of Abbreviations, we would desire our Readers, not to expect a List of such as were used in the primitive time of Printing, when most Latin words were abbreviated and contracted; which indeed saved as well Composing, as Paper, and Press-work; but at length render'd the reading them so difficult, that it was found necessary to give the explanation of them in a Volume printed for that purpose. Notwithstanding which, when every Scrivener invented new Abbreviations, and it was apprehended that reading would become more intricate by them, they were by degrees abolished in works that were most circulating; and much reduced in other writings, except such as issued from the Faculty of the Law, who, in England in particular, have all along supported the antiquity of Abbreviations, till lately,

Z

when

when they, together with the Law Latin, made their *Exit*, tho' not without the wise order of the Legislature.

At present, the manner of abridging words is different from the former, and more intelligible: for instead of leaving out letters in the middle of a word, we shorten it at the end, by a Full-point. But the Matter which best admits of abridging words, are, Physical Receipts, Notes and Citations, Catalogues, &c. where abridging Proper names of Men and Places, besides a great many common words, is counted proper, and becoming such pieces and fragments of work. On this account we hope it will not be thought altogether immaterial, if we give a short Specimen for abridging Proper names; and explain some common Notations.

I. *Proper Names of Men, and Women.*

A Dolph.us	Arn.old.us
Alphonf.us	Artemid.orus
Amad.eus	Athan.af.ius
Alsted.ius	Athenag.oras
Ambros.ius	Augustin.us
Ammian.us	Balth.af.arus
Anastaf.ius	Bart.ol.om.eus
Anaxag.oras	Basil.ius
Anf.elm.us	Basn.age
Antonin.us	Bellarm.inus
Ant.on.ius	Bened.ielus
Apollod.orus	Bern.ard.us
Apollon.ius	Beros.us
Apul.eius	Bonav.ent.us
Aristob.ulus	Bonif.actus
Aristot.eles	Buxt.orfius

Caiet.

Caiet.anus
 Calves.ius
 Cardan.us
 Casaub.onus
 Cassiod.orus
 Cels.us
 Christ.ianus
 Christoph.orus
 Chrys.ost.omus
 Cic.ero
 Clem.ens
 Cluv.erius
 Coccej.us
 Conc.ordia
 Conr.adus
 Const.ant.ia
 Crisp.inus
 Cuthb.ertus
 Cypr.ianus
 Cyr.ill.us
 Dem.et.rius
 Democr.itus
 Diod.orus Sic.ulus
 Diog.enes Laert.ius
 Dion.yf.ius
 Dioscor.ides
 Domit.ianus
 Doroth.ea
 Dudl.eius
 Dunc.anus
 Eleon.ora
 Eleaz.arus
 Empedocl.es
 Epiph.anus
 Everh.ardus
 Eugen.ius
 Eupol.emus

Eurip.ides
 Euseb.ius
 Eust.ath.ius
 Eutrop.ius
 Eutych.ius
 Ez.ech.iel
 Fabr.ic.ius
 Ferd.in.andus
 Flacc.eius
 Florent.inus
 Franc.isc.us
 Genebr.ardus
 Gerald.us
 Gerv.af.ius
 Gratian.us
 Greg.or.ius
 Grot.ius
 Halicarn.assus
 Heges.ipp.us
 Herb.ertus
 Hesiod.us
 Hier.on.imus
 Herod.ian
 Herodot.us
 Hevel.ius
 Hieron.ymus
 Hilar.ius
 Hippoc.rates
 Hom.erus
 Honor.ius
 Hor.at.ius
 Horn.ius
 Hub.ert.us
 Ign.at.ius
 Iren.æus
 Jos.eph.us
 Isid.orus

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Jul. ius
Julian. us
Justin. us
Justinian. us
Juv. enal
Lactant. ius
Lanc. el. ottus
Leol. inus
Leon. ellus
Lips. ius Just. us
Liv. ius
Lucan. us
Lucian. us
Lucret. ius
Lyc. urg. us
Lys. and. er
Machiav. ellus
Macrobi. ius
Maimon. ides
Marcell. us
Matt. bæus
Maur. it. ius
Max. im. il. ianus
Montf. aucon
Nath. aniel
Nic. ol. aus
Nicod. emus
Olear. ius
Onesiph. orus
Onuph. rius
Orig. exes
Ofm. und. us
Ov. id. ius
Paracels. us
Pafor. ius
Paus. anias
Perciv. allus

Pereg. rinus
Petav. ius
Philib. ertus
Phil. emon
Philostr. atus
Plut. archus
Polyb. ius
Polyd. orus
Polyhist. or
Porphyr. ius
Procop. ius
Ptol. emy
Pythag. oras
Quintil. ianus
Quint. inus
Raph. ael
Raym. undus
Reginald. us
Renaud. us
Reynold. us
Ricc. iolus
Rud. olph. us
Salmas. ius
Scal. iger
Scap. ula
Schindl. er
Sebast. ianus
Sen. eca
Sigism. undus
Socr. ates
Sol. om. on
Sophron. ius
Sozin. us
Spanh. eimius
Steph. anus
Sueton. ius
Sulpit. ius

Tac. itus

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Tac. <i>itus</i>	Tull. <i>ius</i>
Tertull. <i>ianus</i>	Valent. <i>inus</i>
Themistocl. <i>es</i>	Valer. <i>ius</i> Max. <i>imus</i>
Theob. <i>aldus</i>	Vales. <i>ius</i>
Theodol. <i>itus</i>	Varen. <i>ius</i>
Theod. <i>orus</i>	Veget. <i>ius</i>
Theodoret. <i>us</i>	Vellej. <i>us</i> Paterc. <i>ulus</i>
Theodos. <i>ius</i>	Vinc.ent. <i>ius</i>
Theoph. <i>ilus</i>	Virg. <i>ilius</i>
Theophr. <i>astes</i>	Vitruv. <i>ius</i>
Theophyl. <i>aëtus</i>	Voff. <i>ius</i>
Thomas. <i>ius</i>	Urb. <i>anus</i>
Thucyd. <i>ides</i>	Urf. <i>inus</i>
Tim.oth. <i>eus</i>	Walth. <i>erus</i>
Tremell. <i>ius</i>	Xenoph. <i>on</i>
Trithem. <i>ius</i>	Zach.ar. <i>ias</i>

II. Of Abridging Proper names of Countries, Towns, and Rivers, when in Latin.

A bbav. <i>illa</i> , in France	Cherf.on. <i>esus</i> , a Peninsule
Alb.a Græc.a, Belgrade	Col.onia Agrip. <i>ina</i> , Coln
Alf. <i>atia</i>	Constantinop. <i>olis</i> , or Czarrigrade
Amst.el.od. <i>amum</i>	Crac.ovia in Poland
Antv. <i>erpia</i>	Dantisc. <i>um</i>
Aug.usſa Vind.el.ic. <i>orum</i> ,	Danub. <i>ius</i> , a river
Augſburg	Delphin. <i>atus</i>
Bat. <i>avia</i> , Holland	Florent. <i>ia</i>
Berol. <i>inum</i>	Francof. <i>urtum</i>
Bonon. <i>ia</i>	Gandav. <i>um</i> , Gent
Brunop. <i>olis</i> , Brunswick	Ged.an. <i>um</i> , Dantzick
Brux,ellæ, Brussels	Hafn. <i>ia</i> , Copenhagen
Byzant. <i>ium</i> , Constantinople	Hierof. <i>olimum</i> , Jerusalem
Cant.ab. <i>ria</i>	Holf. <i>atia</i> , Holstein
Cantuar. <i>ia</i>	Inf.ulæ Fortun. <i>atæ</i> , Canary Iſlands
	Lugd.

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Lugd. <i>unum</i> Bat. <i>av.orum</i> ,	Regiom. <i>ont.um</i> ,	Kö-
Leyden	ningsberg	
Lugd. <i>un.um</i> ,	Lion	Rhen. <i>us</i> , a river
Lusit. <i>ania</i> ,	Portugal	Sin. <i>us</i> Adriat. <i>icus</i> , the
Lutet. <i>ia</i> Paris. <i>iorum</i> ,		Adriatic sea
Paris		Tigur. <i>ium</i> , Zurich
Massil. <i>ia</i> ,	Marseilles	Traject. <i>um</i> , Maestricht
Moën. <i>us</i> ,	a river	Transilv. <i>ania</i>
Mogunt. <i>ia</i> ,	Mentz	Trident. <i>inum</i> , Trent
Monach. <i>ium</i> ,	Munich	Turcom. <i>annia</i> , Turkey
Neviom. <i>ag.um</i> ,	Nimegen	Vratisl. <i>avia</i> , Breslau
Patav. <i>ium</i> ,	Padua	Verul. <i>am.ium</i> , Verulam
Patav. <i>ia</i> ,	Passaw	Ultraj. <i>ect.um</i> , Utrecht
Pont. <i>us</i> Eux. <i>inus</i> ,	the	Ulyssippo, Lisbon
Black sea		

Besides these and many other Proper names of men and places, abundance of common Latin words may be abbreviated, and some intimated by single letters, in particular work that will admit of it. Thus, for instance, we shorten, and intimate the following words, viz.

A rchiep. <i>iscopus</i>	ej. <i>usd.em</i>
a. <i>nnus</i> c. <i>urrens</i>	e. <i>xempli</i> gr. <i>atia</i>
argent. <i>um</i>	epist. <i>ola</i> epit. <i>ome</i>
aur. <i>um</i>	Fig. <i>ura</i> figg. <i>figuris</i>
Brev. <i>is</i> breviss. <i>imus</i>	h. <i>oc</i> e. <i>st</i> h. <i>oc</i> m. <i>odo</i>
Cæs. <i>ar</i>	h. <i>oc</i> t. <i>empore</i>
comment. <i>arius</i>	hod. <i>ie</i> hodiern. <i>um</i>
cor. <i>am</i>	Imper. <i>ator</i>
c. <i>um</i>	impp. <i>imperatores</i>
Differt. <i>atio</i>	JCtus <i>Juris-consultus</i>
descript. <i>io</i> , &c.	ib. <i>id.em</i> it. <i>em</i> i. <i>d</i> e. <i>st</i>
d. <i>i</i> cto l. <i>oco</i>	Kal. <i>end.as</i>
Eid. <i>em</i> eod. <i>em</i>	LL. D. <i>legum Doctor</i>
eor. <i>um</i> eorund. <i>em</i>	lib. <i>er</i> libb. <i>libri</i>
	loc. <i>o</i>

loc.o c.it.ato	Reb.us
Magn.us, a, um	respublica
miscell.anea	S.S. Sacrosanctus
medic.ina	secund.us, a, um
Nov.us, a, um	s.eu sc.ilicet
numism.ata	Tab.ula
Orient.alis	thesaur.us
op.us posth.umum	Vet.us veter.um
Parv.us, a, um	v.erbi gr.atia
p.agina m.ibi	Univerf.itas
Quest.io	universal.is

By taking notice of the manner in which the foregoing words are abridged, it will appear, that *all* what is in *Italic*, may be omitted in these and many other words, where they occur in work that makes Abbreviations look elegant and becoming; which in particular is in Notes, and Catalogues of Latin books. In the mean time we make use of the following rules, in abridging words of the Latin, or other languages; viz.

1. We do not abridge a word at the end of a syllable, but always annex one or more letters of the next syllable.

2. In Inscriptions taken from Monuments and Medals, we neither abridge full words, nor lengthen words that are shortened, but abide by the original; which we also do in Physical Receipts and Prescriptions; that the vulgar may be debarred from knowing the salutary effects of druggs, by giving them Latin names, abridged.

3. Before we shorten a word, we consider, whether we have carried the reading part of it so far that it cannot be taken for any other word.

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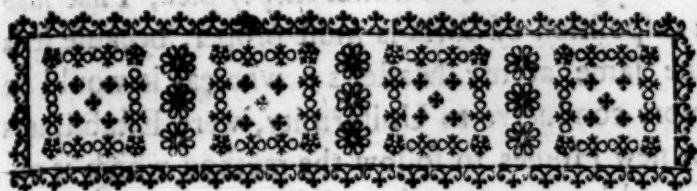
Thus, for example, *Just.* is sufficient to imply *Justus*; but we go till *Justin.* when we would say *Justinus*; and put *Justinian.* to read *Justinianus*. In the same manner *Const.* will be taken for *Constantus*; *Constant.* for *Constantia*; *Constantin.* for *Constantinus*; and *Constantinop.* for *Constantinopolis*. But names of places, in Catalogues, at the end of lines, are understood by book-men, tho' they are not always shortened the same way; for, upon occasion, we put *Ff.* for *Francfort*, *Lf.* for *Lipsick*; and so others.

We shall conclude this Chapter, and at the same time our Theoretical Observations, with a sketch of two articles, taken from a Catalogue, to shew how most of the words in them are abbreviated; viz.

Jacobi de Strada Epit.ome Thesaur.i Antiquitat.um h.oc' e.st, Imperator.um Romanor.um Oriental.ium & Occidental.ium Icon.es, ex antiqu.is Numismatib.us quam fideliss.ime delineat.arum. Lugd.uni.

Onuph.rii Panvinii Fasti & Triumphi Romanor.um a reg.e Romul.o ad Carol.um V. Imperat.orem Triumphor.um major.um in urbe ob victor.iam celebrator.um typ.us, c.um XII. tabb.ulis æt.e incis.is.





CHAP. VIII.

Of Distributing, and Laying of Cases.

Distributing, or Conveying the different Sorts of Letter to their respective apartments, is commonly the first of a Compositor's Practical Exercises; though it would be found more safe and advantageous to master and to man, were this custom sometimes traversed, and Composing made antecedent to Distributing; which depends upon a perfect knowlege of what is, or ought to be contained* in each of the different Boxes in a pair of Cases: But because the disposition of Sorts differs almost in every Printing-house, more or less, it follows, that such irregularities must have their effects accordingly; of which we do not want for instances. The first that offers itself to our observation, is the loss which a Compositor sustains, every time he changes his place of work; for, being unacquainted with the situation of each Sort, he is hindered, for some time, in his quick and ready

A a

way

way of distributing; which might be easily prevented, were it not for that empty plea, That *such* a disposition of Sorts is most proper, because it is the same at my Master's; whereas it would be more conducive to Uniformity, were Establishers of new Houses to follow the method which is observed in one or another of the principal Printing-houses, with respect to *Laying of Cases*.

Another evil that results from disregard to the point under consideration, affects chiefly a Master; in that some Compositors, rather than charge their memory with the different situation of some few Sorts, transpose them into such Boxes as contain them at their last place of work; but whereby the disposition of letters, in *that* Roman Case at least, is destroyed; and the transposed Sorts not being replaced, the Boxes become receptacles of confusion: for the right Sorts being distributed upon, the undermost are render'd useless, because they are not expected to lodge in quarters that were not assign'd them; and therefore, if the succumbing Sorts happen to run short, they must be cast.

Another instance of disadvantage that arises from the different disposition of Sorts into Cases, is, That when at Auctions, or other occasions, Letter is bought in Cases, all such Sorts must be transposed whose situation does not agree with the Plan by which the Buyer's Letter is laid.

We re-iterate it therefore, as our opinion, that it would prove a preservative to a clean pair of Cases, were they filled and provided with Letter for a new Compositor to begin his work upon;

that by Composing *first*, he may acquaint himself with the contents of his Boxes, and be the better prepared for Distributing, and returning the service (as we say) in the same coin.

And now we have shewn the reasonableness for making Composing the *first* of a Compositor's business in a new place of work; we may with the more freedom say, that it is unreasonable even to *permit* a Beginner to attempt distributing, till we are well assured, that he has acquired a competent knowledge as well of his Letters as Boxes, by Composing. To make therefore a young Apprentice the sooner fit for distributing, he should be told, that there are some letters that resemble others; and at the same time be shewn how to distinguish one from another; viz. b from q, d from p, l from I, n from u, &c. And to try whether he has a perfect knowledge to distinguish such letters as are similar to others, let the young Compositor distribute a handful of broken matter into an empty Case; and if upon examining the before-mentioned Sorts are found in their proper Boxes, he may be trusted to distribute for himself. But before he proceeds, he should be cautioned;

1. Not to Take up much at first, that if he should break his handful, he may have the less Pie to distribute: which he is to do before he takes up a fresh handful.

2. Not to throw letters in with their Face downwards; because it batters them.

3. Not to distribute his Case too full; because it creates Pie: with other such admonitions as shall be of service to him.

Tho' it is common in distributing to begin taking up at the head of pages, and to hold the Face of the Letter towards us; as also with the two fore-fingers of our right hand to draw forwards as much of the Matter as we can conveniently hold between them and the ball end of our thumb; yet some Compositors chuse a contrary method; in that they begin taking up at the bottom of pages, holding the Face of the Letter from them, and using the thumb of their right hand to push frowards as much of the Matter as their two fore-fingers can conveniently turn upon the ball end of their thumb: But which of the two has the advantage, we cannot tell; because both are obliged to pursue the same thing: both must read and spell what they take between their fingers; and both must squabble and work the letters askew, to drop each Sort with more quickness into its proper Box.

Sometimes letters are more or less slippery in distributing, and their wetness affects the fingers, and thumb, by making them supple, and unfit for the nimble disposing of the former into their proper apartments; which commonly happens when a Form is not well rinsed, especially where the Letter is small, and old, and withal washed with old lye that has much ink in it; which makes it difficult to rince a Form so clean as to prevent Letter from being slippery. In such case we keep a piece of Alum in a convenient Box, to pinch it now and then between our fingers; which contracts the grain of the skin, and the dilated pores of the fingers again; or else we wet
our

our slippery Letter with water which Alum has been dissolved in. But to save our fingers, without adhibiting this remedy, we use more than common pains in laying up a Form, the Letter whereof we apprehend will be slippery, for the above reasons. We do therefore not content ourselves with opening our Form well, and working the water into it till it comes off clear; but we lock the Form up again, and rear it, with the Face to the wall of the Sink, where we rince the back of the Form of what adheres to it of the old and inky lye that is sunk, and by locking up forced down, between the letters. And to do still more, we wash and clean our Letter-board so long till nothing remains that can add to the soil that shall drain from between the Letter, after it has been unlock'd again. This additional trouble in laying up particular Forms, has often been recompensed with making them fit for distributing, without any other help.

On the other hand, new Letter that is not well dressed, and harbours Burs or other irregularities, is apt to stick; and therefore we wet it with water in which soap has been dissolved; which makes the Letter glide freely from between our fingers. But when Letter sticks on account of having long stood in Chases, or being put up without rincing, our common way for opening it is, to pour boiling hot water over it; and if that takes no effect after half an hour's soaking, we repeat the experiment, which then commonly succeeds.

Of Laying of Cases.

LAying of Cases implies nothing else but Filling them with Sorts of a new Fount of Letter. In laying of Cases we observe, whether they are whole, clean, and lined. If they are new, they want lining, in course; unless we approve of the Joiners way of lining them; who paste blue paper all over the bottom, before they fasten the Frame of the Boxes on. But tho' this may do well enough for an Upper Case, where most Sorts are but seldom disturbed; yet lining the Boxes of a Lower Case separately, and especially the whole and half Boxes there, is the much better method: for when the blue paper becomes damp by wet letters, it spreads its moisture, and affects the paste, which being diluted, the blue paper soon decays, and occasions the bottom to warp, and to separate from the Boxes; whereas single linings may be taken out and changed as often as occasion shall require. In lining therefore the whole and half-boxes of a Lower Case, we chuse sound writing-paper, that has not been printed on; which we double, and fold the sides in, yet so that they may turn up a little against the sides of a Box, tho' least against the upper side. But as to the Small or Quarter-boxes of a Lower Case, smooth wrapper, cut out into Scantlings, something bigger than the circumference of each Box, makes good lining for them.

When we are about laying our Cases, we consider the weight of the Fount, that we may lay no more

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more Sets of Cases than the Fount will carry on Hands : for to lay too many Sets, would be but weakening a Fount; tho' we have seen Seventeen Sets of Cases laid of the same Letter, to carry on the same number of Hands, upon the same Work ; which shews the very uncommon Weight of that Fount.

Being now prepared with proper Cases, we begin to lay our Letter, filling each Box moderately with its Sort, and putting the rest up in their Coffins ; 'in which every one follows his own judgment, and places them so as to find without much trouble the Sorts which he shall want to perfect, or to fill his Case again. Accordingly when we have filled our Boxes, we put the remaining Sorts by in the following manner, viz.

1. The Latin Sorts, c i m q u v x æ œ &c, in a Basket.
2. The English Whole-box Sorts, a d e n o r t, in a Basket.
3. The Long-box Sorts, b f g l f fh w y, in a Basket.
4. The Quarter-box Sorts, et ff j z [ç), &c. in a Basket.
5. Accented Letters, Small Capitals, and Figures, in a Basket.
6. Large Capitals, Spaces, and Quadrats, in a Basket.

Tho' ranging the Sorts in this order should take up six Baskets at first, they will soon be reduced to less, if the Letter is making up ; and to still less, after it has been made perfect ; when
all

all the dormant Sorts perhaps will go into one Basket. But instead of Baskets, well-establish'd Printers provide Fount Cases, for holding superfluous Sorts, and such as do not always circulate alike; which cannot fail proving of service; and might be of still more benefit, were the Model of a Fount Case different from a common Lower Case, as to length and breadth, and not of such an extraordinary depth; whereby the bottom of the small Boxes is render'd inaccessible. Hence it is no great matter of astonishment, if a Sort should be counted wanting that cannot be got out of these inclosures without much trouble and loss of time, besides damaging the letters, in getting them out by the help of a bodkin, knife, or other hurtful instrument. Neither can it be supposed, that after the Boxes of the several Sets are filled with them, all the remaining petty Sorts in a Fount Case should be wanted besides. The Plan of Fount Cases, therefore, calls for an alteration, if they are to be more useful than they are at present. But lest we should be thought too forward, by those who approve of the modern make of Fount Cases, we would be understood to mean here all along those of the antiquated contrivance, that confines their shape, and circumference of Boxes, to a common Lower Case, in every respect besides the profundity of the former. And that we may explain ourselves the better upon this head, we shall first give a Draft of our intended Fount Case; and then exhibit some Schemes of Common Cases, to shew the different disposition of the Sorts which they contain.

A SCHEME for a Fount Case, of the Dimensions of a Common Lower Case.

a	æ	œ	'	s	)	d	fl
&	b	c	e	i	f	g	h
j	l	m	n	o	y	p	q
x	v	u	e	a	r	,	.
			ft	k			;
							-

By this Scheme, the H z] q ? i ff ff : have no Boxes assigned in this Fount Case; and therefore, if any remain, they are put into a Basket.

SCHEMES of Three Pair of Cases; shewing the Difference in the Disposition of their Sorts.

Upper Case, Numb. I.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
H	I	K	L	M	N	O	H	I	K	L	M	N	O
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W
X	Y	Z	Æ	J	U	Œ	X	Y	Z	Æ	J	U	
1	2	3	4	5	6	7	â	ê	î	ô	û	¶	§
8	9	o	fb	fk	ff	ffi	à	è	ì	ò	ù	†	‡
â	ë	ï	ö	ü	ft	k	á	é	í	ó	ú		*

Lower Case, to Numb. I.

æ	[]	æ	œ	ç	'		s	()	?	!	;	fl	ff	fi
&	b	c	d	e	f	g	i	f	f	sh		n	m	
h	i	j	k	l	m	n	o	y	p	q	w			
HS														
z	v	u	t	Spaces	a	r	:	,	.	-				Qu.
x														

Upper Case, Numb. II.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
H	I	K	L	M	N	O	H	I	K	L	M	N	O
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	U	J	X	Y	Z	Æ	Œ	U	J
1	2	3	4	5	6	7	â	ê	î	ô	û	¶	‡
8	9	o	ç	H.S.	fb	fk	á	é	í	ó	ú	¶	‡
â	ë	ï	ö	ü	ft	k	à	è	ì	ò	ù	§	*

Lower Case, to Numb. II.

at	l	æ	œ	,	j	s	()	?	!	;	fl	fl
&c	b	c	d	e	i	f	r	g	th	ff	ff	ff
fi	l	m	n	h	e	y	p	q	w	n	m	m
ff	l	m	n	h	e	y	p	q	w	n	m	m
ff	l	m	n	h	e	y	p	q	w	n	m	m
z	v	u	t	Spaces	a	r	:	:	:	:	Qu.	Qu.
x												

Numb.

Upper Case, Numb. III.

A	B	C	D	E	F	G	A	B	C	D	E	F	G
H	I	K	L	M	N	O	H	I	K	L	M	N	G
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	J	U	X	Y	Z	Æ		J	U
â	ë	ï	ö	ü	H.S.	[]	â	ë	ï	ô	û	¶	§
ı	2	3	4	5	6	7	ı	2	3	ó	ú		††
8	9	o	fb	fk	ft	k	à	è	ì	ò	ù	†	*

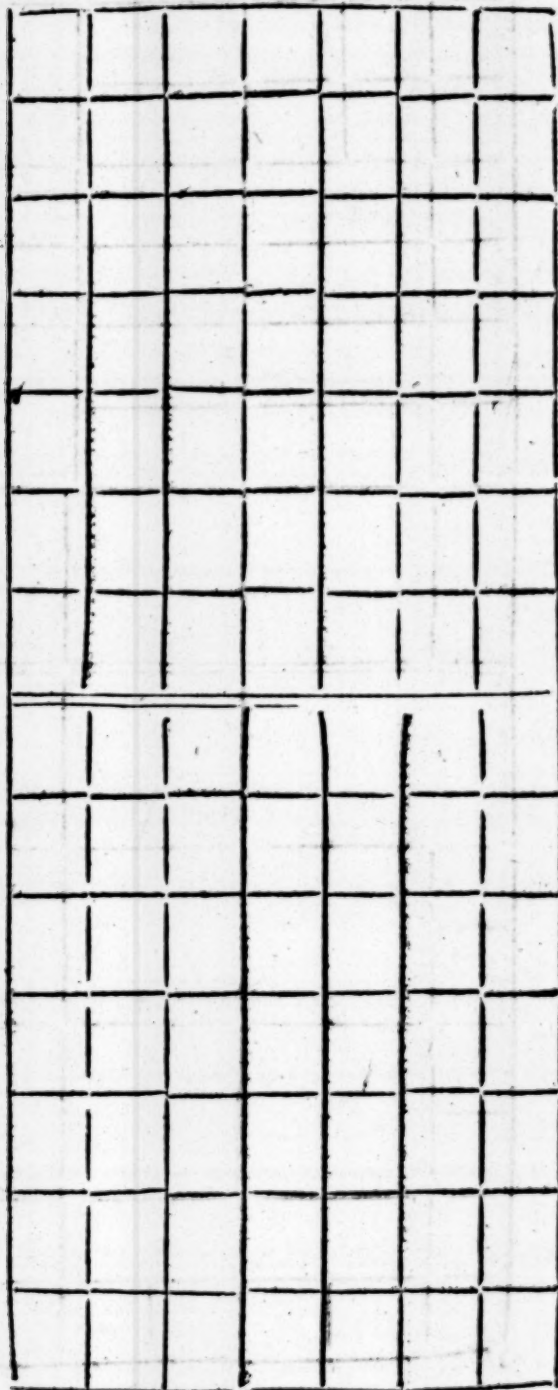
Lower Case, to Numb. III.

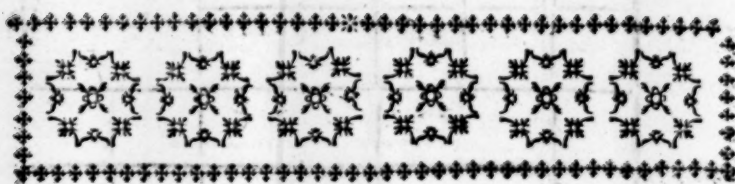
at	a	æ	ç	?	!	.	s	()	fi	fi	ff	a
&	b	c	d	e	f	g	i	f	f	g	ff	ff
j	l	m	n	h	o	p	o	y	p	w	fi	fi
!	;	;	;	;	;	;	;	;	;	;	;	;
z	x	u	t	Spaces	a	r	a	r	:	:	Qu.	Qu.

A Blank Draft of an Upper Case; to be filled up where the Sorts differ in the Disposition of either of the preceding Schemes.

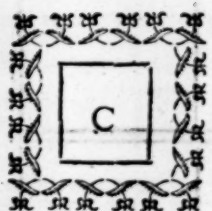
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Another Blank Upper Case.





C H A P. IX.

Of C O M P O S I N G.

Omposing is the mean and grand occupation of the person that has made himself perfect in the Art of ranging and digesting Fusil Types into that order and harmony in which they appear upon paper, when printed.

Composing is a term that includes several other exercises as well of the mind as body; for when we are said to Compose, we are at the same time engaged in Reading and Spelling what we are composing, as well as in taking care to Space and to Justify our Matter. But that we may observe a method in treating this Chapter of Composing, we will make our beginning with what goes immediately before it, and consists in making the Measure for the Work a Compositor is to go upon.

For making of Measures we have the best method here in England, where we use m's, laid the flat way, for that purpose. But before a Compositor begins a work, he is, or ought to be directed,

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directed, how many m's wide, and how many lines long he is to make a page of it. Accordingly if our work is a Manuscript, we put the ordered number of m's into our Composing-stick, and fasten them between the Head and Cheeks of it, as tight as we are used to justify all our Matter. But if it is printed Copy, and we are to keep it to the same lines and pages, we do not content ourselves with having made our measure to such a number of m's as answer to the width of our Copy; but we compare the Face of the Letter in the Copy, and of the Letter before us; and examine, whether they are of the same thin or thick cut; and whether they seem to be cast equally thick, or thin: to find out which, we look for a very close line in our Copy, which we set off, to see how it comes into the measure made to m's. Accordingly if we find that the Letter of our Copy is either cut or cast thicker than the Letter before us, and we apprehend that we shall be cramped to get in line for line where the matter runs close, we make our measure an n-quadrat wider, for our own convenience, and skrew our line up tight and stiff. On the other hand, if a close line comes freely into our measure, and admits of some Spaces besides, we judge that the Letter of the Copy is either cut or cast thinner than the Letter before us, and therefore make our measure an n-quadrat narrower, rather than to squander away Spaces, and prejudicing ourselves by setting wide and open.

Tho' it is common to make our measure by m's of the Letter on which the work is to be done, it would

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would be nevertheless more advantageous, were it made a Rule, that *All* measures for Folio's and Quarto's should be made to m's of the English Body; *all* measures for Octavo's, again, to Pica m's; and *all* measures for Twelves, and less sizes, to m's of the Longprimer. And because in large Printing-houses it happens that different Founts of the same Body, but not of the same Size, are sometimes employed, it is absolutely necessary to use always m's of one and the same Fount of Letter, to make our measures by: for which reason it would be proper to keep a sufficient number of English, Pica, and Longprimer m's in a convenient place, on purpose to make measures by. The benefit of such a regulation would soon be perceived, in saving the trouble of cutting Scabards, Leads, Rules, &c. to several measures that differ sometimes not a common Space of each other, on account of the different Sizes of the same Body of Letter not filling the same measure alike full.

Having made and secured our measure, we look for a Setting Rule; which, if it answers exactly to the measure, serves to give us notice when our Stick by falling or other accidents has Given: otherwise we cut a Rule, to fit the measure exactly, by which we try our Stick when it has had any casualties.

Being provided with a Case full of Letter, a true Composing Stick, and a square Galley, we go about Composing; but first look our Copy over, which we will suppose to be a Manuscript. Accordingly we take notice whether it is written in

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Half Sheets, Whole Sheets, or in Quires: whether only one or both sides have writing on them; and whether each side, or each leaf only, have folio's. But what we look more narrowly for is, Whether the Copy is written fair and legible; and whether it is spelled and pointed according to the modern way. If therefore it happens that the Copy turns out to our liking, we wish the Work to last long; whereas if it proves otherwise, we are glad to have done with, especially if the Author should chance to be a humourous Gentleman, and unacquainted with the nature of Printing; for *then* a Compositor is obliged to conform to the fancy of his Author, and sometimes to huddle his work up in such a manner as exposes both him and his Master; whereas the Gentleman that pursues the elaboration of his Plan, and leaves the gracing of his Work to the judgment of the Printer, seldom finds room to be dissatisfied upon *that* score.

By the Laws of Printing, indeed, a Compositor should abide by his Copy, and not vary from it, that he may clear himself, in case he should be charged with having made a fault. But this good law is now looked upon as obsolete, and most Authors expect the Printer to spell, point, and digest their Copy, that it may be intelligible and significant to the Reader; which is what a Compositor and the Corrector jointly have regard to, in Works of their own language, else many good books would be laid aside, because it would require as much patience to read them as books did, when no Points or Notations were used; and
when

when nothing but a close attention to the sense made the subject intelligible.

Pointing, therefore, as well as Spelling and Methodizing some Authors Copies being now become part of a Compositor's business, it shews how necessary it is for Master Printers to be deliberate in chusing Apprentices for the Case, and not to fix upon any but such as have either had a liberal education, or at least are perfect in writing and reading their own language, besides having a taste of Latin, and some notion of Greek and Hebrew; and, withal, discover a genius that is capable of being cultivated and improved in such knowledge as contributes to exercise the Art with address and judgment. Had this been always the aim and object of the Planters and Nurses of our Art, Printing would make a more respectable figure, and be more distinguished from mechanical business. But the hopes of gaining by apprentices, makes some (master) printers not concern themselves about capacity, but are contented with a lad that can read in the Bible, whom they think sufficiently qualified to compose Street Pamphlets and Half-penny Volumes. In the meantime the young man is injured: for, being out of his time, he is thrust upon the trade, empty and ignorant of what is required of a good workman. But that we may not go further in this digression, we will return to observing the most material circumstances that come under the consideration of Compositors in pursuing their business.

Having therefore taken notice of the state of our Copy, and knowing into what Heads and
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Sub-heads the Matter is divided, we fold and place one leaf or more of it before us, and begin our work, with composing as many lines as the length of our pages is to consist of, besides one line more, instead of the direction line; and then we cut a Scabbard or Reglet for a Gage, to measure and to make up all our pages by. But before we actually begin to compose, we should be informed, either by the Author, or Master, after what manner our work is to be done; whether the old way, with Capitals to Substantives, and Italic to Proper names; or after the more neat practice, all in Roman, and Capitals to Proper names, and Emphatical words. Accordingly if the first method is to be observed, we put a Capital letter, not only to all Substantives, but also upon the following occasions; viz.

1. After a Full-point, that denotes the conclusion of a Sentence; but not after one that stands for a mark of Abbreviation.

2. To Proper names of Men and Women; which are put in Italic besides.

3. To names of Kingdoms, Provinces, Cities, Mountains, and Rivers; which are put in Italic besides.

4. To names of Arts and Sciences; as also of those that profess them.

5. To names of Dignity and Quality, whether Ecclesiastical, or Civil.

6. To names of Festivals.

7. To words that express the Title of the Subject.

On the other hand; if a work is to be done in

the more modern and neater way, we pay no regard to put any thing in *Italic* but what is underscored in our Copy : neither do we drown the beauty of Roman Lower-case Sorts by gracing every Substantive with a Capital ; but only such as are Proper names, or are words of particular signification and emphasis.

It being a rule to begin the first page of the work with the nominal part of it, and to set it off conspicuously besides, we consider the size of our work, and chuse a Head-piece for it; which we place at the top of the first page, and then set the Name of the work, by way of a Half-Title, each line in Letter a size less than we propose to use in the main Title ; which lines we branch out, with suitable distances between, yet so that we secure as much room, at least, as the depth of the Fac, besides two lines of Matter after it, does require. But the want of room for all this, sometimes obliges us, either to reduce the Head-piece, or else to contract the Head it self, and to lessen the Whites between. And because in such cases we are not always provided with Cuts that suit the measure of our work, but are either too long, or too short, we use the following expedient ; viz. When the Head-piece or Slip is too long for our measure, we let one half of the excess go into the back, and the other half into the outside of the Margin ; by lessening the Furniture in the back accordingly, to make room for the Cut, yet so that the letter part of the page may have its right Margin ; which is given it by running down a Reglet, or Quadrats, of the same mensuration as
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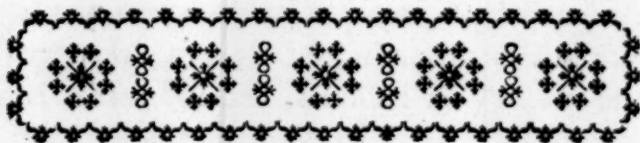
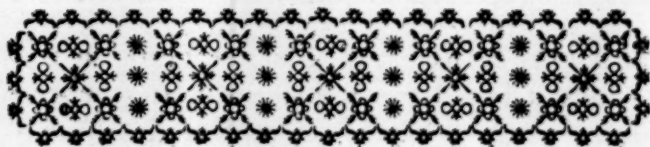
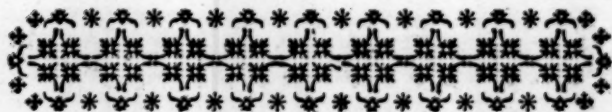
the excess of the Cut into the Furniture of the Back Margin ; but as this letting in and out of Head-pieces commonly happens in outside-pages, their excess on the outside is the easier justified up. On the other hand, if a Head-piece is too short for our purpose, we call Metal Flowers to our aid, and chuse such of them as we fancy will suit to put either on each side, or all round the Cut, according to the subsequent Specimen ;



where it may be observed, that we chuse to run a rule round a Head-piece where it is lengthened by Flowers, to make them pertinent to the Cut ; whereas when we inlarge a Head-piece both in length and depth, we put rules round the Cut, to take in all its rounding-off strokes ; then we fill up the vacancy on its sides, and afterwards run a Border of some Flower round the whole.

This is the way we use to adopt wooden Cuts to suit the measure of our work : but where Metal Flowers are made up for Head-pieces, we make them to our measure, at once ; tho' it would not in the least lessen the credit of a Compositor, if he should make his Flower-piece something shorter, or longer than his measure, rather than divide or break the mean or centre knot of the piece ; since nothing is more prejudicial to the neatness of a Flower-piece than seeing its lines justified up
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with Afterisms, single and double Daggers, or any thing else that is of a heterogeneous shape and turn with Flowers. But because the construction of Flowers (as we have elsewhere hinted) depends upon fancy; we willingly leave every one to his own, and communicate here some sketches besides; for which and the two preceding ones we are obliged to a Well-wisher of our undertaking.



Besides Head-pieces, Flower-pieces, and broad Slips that are used to dress the Head of the first page of the Body of a work, we are sometimes directed to set a Head off with nothing else but a double, or two double Rules; which we call, a *Plain Head*; but which Rules are not so readily applied as may be imagined: for they should be dressed so as to appear of the same Face, and of the

the same exact length; and with such distances between Rule and Rule, as shew a connexion to each other, and display that symmetry which they are capable of, provided they are under the management of a neat Compositor.

And now we are speaking of Double Rules at the Head of a First page, we beg leave to ask, Whether it would be too venturesome to reduce the usual depth of Mourning Reglets? and whether a turn'd-up Brass Rule of the first size would lessen the grief of the parties affected? for the impression that Mourning Rules make, is commonly so overbearing, that the matter on the back of them is sometimes rendered illegible by it, especially where it happens to be smaller Letter than English.

Having made up the Head of the first page, we cut it off by a rule, and put so much of the matter after it as the length of the page will admit of; observing to use a Fac, or a Flowered letter, after a Cut; and a Fac of Flowers, or else a suitable large Capital, after a Metal Flower-piece; as also after a Plain Head that has Rules over it for its decoration.

The first page being made up to the length of the number of lines of which it is to consist, we set the Direction line, that shews the first word of the next page. But because it is the first page of a Sheet, we put a Signature to it; and because it is the first page of the Body of the Work, we begin the series of Signatures with B; which is practised in England only, but not always observed neither, because sometimes the Body of a
work

work is begun with A; conformable to the method of all other Printing nations; in which last case it will be difficult for a Compositor to alter his folio's by the Tables of them, unless he remembers at every Imposing, that the work was begun with A, and that therefore he ought to advance his folio's to a whole sheet from what they are in the Table of folio's. Considering therefore that we begin the Body of *almost* every work with the Signature of B, it ought to be made a General rule, to begin the Body of *every* work with B; whereby the Table of folio's will be of real service to alter the figures of each sheet by.

In speaking of Signatures, it will not be impertinent to mention, that W is not used to serve for a Signature; and that it would be more proper to employ the consonant than the vowel U for that purpose; the V being of that original form as has given W its shape; whereas the open U is of a more modern formation.

Signatures being always taken care to be put to the proper pages, our chief concern should be (as often as we are finishing a first page of a sheet) to consider, whether any thing else is to go into the Direction line of the first page in a sheet: for if the work makes several Volumes, each first page of a sheet expresses them respectively at the beginning of the Direction line: and if it is a work that is publish'd in Numbers, the succession of them is carried on in the like manner; tho' we see no reason for making this incroachment upon the Direction line, when Proprietors are at the charge of printed Covers to each Number; which

which will serve to take off that reflection which hereafter possibly may be made, that Gentlemen in such times could not purchase a considerable Work, unless by small parcels.

Our first page having now its length to the Gage, the room which the Running title occupies is still to be filled up; which is done without much trouble, by driving the Head out so much more, unless it should be thought best to drive the Head-piece down as much as the Running title makes; which however is done but by few, especially where it is a Cut of a considerable proportion, as to depth. But where pages have Flower-pieces, Slips, or Rules at the head, it is customary to put the Folio, instead of the Running title, over them; tho', for our part, we can assign no reason why the series of Running titles should be interrupted, on account of a fresh part of the work beginning a page, tho' at the same time comprehended under the same general title. Neither is it a *trifle* to a Compositor, to alter his Running titles, in this case, when they are divided, and therefore must be parted and repeated according to the turn of an even or uneven page.

Before we have done speaking of the First page, that begins the Body of a work, we shall observe, that neither Direction nor Signature were used in the infancy of Printing: and that the French still favour the former, by putting a Direction to no other than the last page of each sheet; whereby the rest of the pages are secured by a line of quadrats at the bottom. And as to Signatures, they likewise chuse the antient way, to
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number them by Numerals, instead of Figures. Otherwise they agree with us, and put One Signature to a sheet in Folio; Two to one in Quarto; Four to a sheet in Octavo; and Five to one in Twelves.

We proceed now to the Second page; to which we begin to set the Running title, in proportion to the Letter of the work, and according to the quantity of matter, either in all Capitals, Small Capitals, or Italic: for it is not often that Running titles are so concise as to admit of being set in large Capitals; but are commonly divided into two lines; and sometimes made very troublesome to the Compositor besides, by crowding the Parts and Sub-parts of a work, such as Book, Chap. &c. into the corners of them; or by changing the Running title with the Head of every Chapter: in which cases, particularly, it would seem an ungenerous view in one who should dispute comprehending Running titles under our calculations concerning the merits of a work.

The Running title being set, we put a suitable distance between that and the Matter; and therefore consider the Bearings off of our letters in the Running title: for if it consists of all Capitals that have no descending letters amongst them, and runs throughout the work, two Scabbards of a middling size, will be sufficient to separate the Running title from the Matter; whereas two thick Scabbards will make no more than a proper distance, where Running titles are in Italic, or mixed with it; and withal have descending letters among them. But in this case, as in others, we have

have regard to proportion, and make a difference in distances, agreeable to the size as well of the Letter as Page.

The First page of the Work being settled, and the Running title begun with the Second page, we proceed to work in good earnest, and according to such rules as have been observed by Compositors that have been distinguished for the solidity of their judgment. But because we fear that we cannot enter upon mentioning even the most frequent Circumstances in Composing, without running into a prolixity that might offend some of our Readers, we will avoid it by giving a cursory sketch of the following instances, viz.

When we use a *Divisorium* (commonly called *Visorum*), we chuse to move it each time downwards, to compose what by that means appears from under the *Visorum*; because we find it more safe against Outs and Doubles to compose from above it rather than under it.

In Composing we employ our eyes with the same agility as we do our hands; for we cast our eyes upon every letter we aim at, at the same moment that we move our hand to take it up: neither do we lose our time in looking at our Copy for every word we compose; but take as many words into our memory as we can well retain; which we spell as we take up the letters for them: and having done with what we had taken into our thoughts, we give a glance to our Copy again, to furnish our memory with a fresh supply of words. But this can be done only in printed Copy, and in such Manuscripts as are written fair, and are free

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from Insertions and Interliniations; a bad-written or intricate Copy requiring a much longer and closer application of the eye, and keeps it continually upon the stretch. In the mean time, as often as we justify a line, we see whether we have taken wrong letters up, and change them accordingly.

In taking up a letter we make our aim at one that lies with its Face towards the right hand, and with the Nick from us, that so we may take the letter up by the Head, and convey it nimbly into the Composing Stick, without hugging it between our fingers, or knocking it about the Stick.

If we are upon Work in our own, or such other language as we are well acquainted with, we take notice to correct or change such words as we are sure to be wrong. But this care is not acknowledged by every Author; for some obstinately refuse to trust to a Compositor's judgment, and rather propagate errors than permit a Printer to correct such faults as some Authors cannot mend, but rely upon the rectitude of the book from which they copied.

Where work is divided into Heads and Sub-heads, the first are distinguished by Italic of a size larger than the Subject matter, if it is in Roman; whereas Sub-heads are set in Italic of the Body of the work: which is also done to Heads in work of larger Letter than English, and sometimes even in work of *that* size of Letter.

After a Fac, Flowered letter, and Two-line letter, it is customary to put the next letter a Capital, when the word consists of more than one syllable; whereas we set the whole word in Capitals,

tals, if it is a monosyllable. It would therefore have the looks of a blunder, were we to follow the French, who often put a Capital after a two-line letter, and the rest of the word in Small Capitals.

If a Fac or Flowered letter be deeper than the Composing-stick, we measure the exact width of it by Quotations, or common Quadrats; which we put into our Stick, and the Fac into the Galle, and then compose, and empty each time so many lines as our measure in the Stick will allow, till we have composed so many as reach something beyond the Depth of the Fac, that by justifying it up to the lines, its touching the letters underneath may be prevented.

Capitals being ensigns of honour and dignity, we space, properly, all such Words as are set in Capitals, to set them off more conspicuously: and this we do not only to words at length, but also to such as are abridged; yet not to dates of years that are expressed by Numeral Capitals.

Where a line breaks off at the end of a Paragraph, we endeavour to make it of a tolerable length; and therefore keep some lines before a Break-line accordingly, that by driving out, or else by getting in, we may come to a handsome Break-line: for it is equally vexatious to a Compositor, whether a Break-line happens to be too short, or too long. And tho' it is very common with the French to begin a page with a Break-line whose major part consists of matter, it does not suit an English eye; for in such case we make a page either a line longer, or shorter, rather than

fee a piece of a line at the Head of a page. But at the same time that we regard this, we take care to hide the casualty in one page, by making the reverse side of the same length: for the *true* length of a page does not consist in its being filled up with Sticks and Quadrats to the mark of the Gage; but rather in making the last lines of two retrogate pages to fall on the Back of each other: hence a page cannot be said to be of a right length, that has a Break-line at the bottom, with the Catch-word, or Direction, and sometimes even with a Signature in it. Nor is it elegant to suffer the penultimate line of a page to be a short Break-line, with a White-line between that and the Direction-line, to make the page answer the length of the Gage; but which does not excuse it from being called *too short*: that therefore it would be adviseable to desist from fancying it improper to make the First line of a Paragraph the very last line of a page; of which all other Printing Nations make not the least scruple. But the method of putting a White between the Direction and Matter that runs on, is a glaring instance of a Compositor's being either very ignorant of his business, or else cupious after Fat; for the sake of which some will hazard their credit rather than loose a line that can be drove our, by Spacing, or otherwise.

Every First line of a new Paragraph, or Sentence that does not begin with a Two-line letter, we indent an m-quadrat, of whatever size the letter of our work is of. In this Article of breaking off the Matter, Gentlemen vary, as in other instances:

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stances : for some carry the Argument of a Position to a great length, before they relieve a reader in his attention, by breaking off a Paragraph ; whereas others are so sententious in their writing that they break off almost at every place that will admit of a Full-point. But in this as well as the preceding case we always follow a Gentleman's choice, unless the Printer, upon particular occasions, finds it necessary either to multiply or to reduce the Breaks in the Copy, where it may be done with propriety, in order to conduct the compass of a piece or fragment of work ; in which case Gentlemen ought not to cross a Printer's judgment, by obstinately refusing to comply with the endeavours that are used to make work look uniform. In the mean time it is requisite for Writers to make the beginning of a new Paragraph always conspicuous to a Compositor, by indenting the first line thereof far enough to distinguish it from the preceding line, in case it should be quite full.

Tho' our work should be done all in Roman, yet where words intervene of a foreign language, we put them in Italic, unless Authors will have them appear in their proper characters : in which case it is highly necessary such words should be written by themselves, fair and right, that they may be cut in wood accordingly ; which, after it is done, will admit of no correcting.

Many more Hints, relating to Composing, might be added to these, for the information of Learners of our Art, were we not sure that Practice and taking notice how things are done by Good Work-

Workmen, will be of more service to them than laying down Rules for managing Work properly; since this is the duty of him that has an Apprentice under his tuition; and therefore ought to forward him in every thing that can give him an early apprehension of his business: in which every generous man takes pleasure to acquit himself, provided he finds that his endeavours are bestowed upon a Youth that is not indocile, but, besides capacity, shews an eagerness to become acquainted with the Principles of the Art, that he may practise the same with the more readiness, to the satisfaction of his Master, and to the advancement of his own interest. Whatever Apprentice engages in a chosen profession upon these principles, cannot fail of succeeding in his emulation, because every one will be ready to satisfy his inquiries concerning business; whereas sluggish and indolent Youths, that discover an innate aversion to settled business, and take no advantage of their education, are left to themselves and their idle habit, that they may rue their negligence when they become less dependent on their Master. To rouse such from the lethargy of their untowardness, we shall give ourselves no trouble: but it is for the sake of the former, that we conclude this Chapter with the following Observations, viz.

After the Body of a Volume is done, the Contents, sometimes, follow next, tho' they belong more properly to the beginning part of a Book; for which reason we shall defer speaking of them to another place. But what commonly is put after the Matter, is the Index; which is customary to
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be done in Letter two fizes less than that of the Work, provided the compass thereof, or other circumstances will suit it.

We always begin an Index upon an uneven page, and put a Slip, or Double rule at the Head thereof. And tho' we set Running titles to an Index, we rarely put Folio's to them; unless it is to recommend a Book for the extraordinary number of its pages: for as an Index does not refer to its own Matter by figures, they seem needless in this case. The Signatures, however, are always carried on regularly, to the last whole or half sheet of the work.

It is common to set the Subject word of each Article in *Italic*, and *all* the rest in Roman; indenting all the matter an m-quadrat that makes above one line.

If we find that we have room for it, we make a line of the word *Page*; which we justify to stand over the ends of the lines, where the figures fall: else we prefix the said word to the first figure or figures of each Page, or Column.

We take notice, whether the Subject words are ranged Alphabetically; and we transpose them and what belongs to them accordingly, if we find them otherwise, tho' it is not a Compositor's duty, especially where he has no expectation of being satisfied for it.

Where Figures have a regular succession, we put a Comma after each folio; and where their order breaks off, we use a Full-point. Thus, for example, after 5, 6, 7, 8 we put Comma's; whereas after 12. 16. 19. 24 we use Full-points.
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But to save Figures and Comma's, we denote a succession of the former by putting a Rule betwixt the first and last figures; thus, 5—8. Again, if an Article has been collected from two pages, the folio of the second is supplied by *sq.* or *sequente*; and by *sqq.* or *sequentibus*, where an Article is touched upon in different succeeding pages.

We put no Full-point after the last figures, because we judge, that their standing at the end of a line is a sufficient stop.

Neither do we put a Comma nor Full-point to the last word of an Article, in a wide measure and open matter: but it is not improper to use a Comma at the end of every Article, in narrow columns; or where figures are put after the matter, instead of running them to the end of a line.

If we have occasion to drive out, we put each leading letter of the Alphabet in a line by itself, with distances before and after as do not look preposterous. On the other hand if we apprehend that we shall want room, we begin the matter at the change of each Alphabetical letter with a lane-faced Two-line letter, and a White-line before it.

In case the Index fills the last sheet or half sheet, the Work is said to be finished, tho' in reality it has not been begun, because the Title, Dedication, Preface, Introduction, Summaries, and whatever else precedes the Body of the work, is still to do; and are such Parts as try not only a Compositor's judgment, but also patience: for as to the Title, it is a Summary Relation of the mean subject on which the Work is founded: and
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tho' it consists but of one single page ; yet to display its several members in such a manner that the whole may appear of an agreeable proportion and symmetry, is counted a masterly performance. And tho' setting of Titles is generally govern'd by fancy ; yet does it not follow that the excursions of every fancy should be tolerated, else too many Titles would be taken to belong to Chapmans books. It is therefore proper that Titles should have the revival of one that is allowed to have a good judgment in gracing one. But to change and alter a Title to the mere fancy of Pretenders, is the ready way to spoil it. When therefore we go about a Title, we consider as well the quantity as quality of our matter, that we may set out accordingly, and either branch our matter out to the best advantage, or else crowd it together by way of Summaries ; but which can not produce a handsome Title. But where the matter for a Title is so contrived that it may be divided, now into Emphatical lines, and then into short Summary articles, it is a Compositor's fault, if his Title makes no proper appearance. Were it not that every Title differs from another in substance, it would not be difficult to lay down rules for their formation : but this being impracticable, the best method is, to take example by such Titles as are known to be well executed. To furnish one's self therefore with proper conceptions for setting Titles, Dedications, Heads, and many other odd fragments, a *Florilegium Typographicum* would be of great help, especially to such as have made an early beginning to collect,

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and to secure in a Book, all such Scraps as will be of service and pleasure to refer to. The like Repositories would also be of great convenience in Printing-houses of consideration, to inform a new comer how to do some work according to the method of the House, and to a Master's liking.

As Titles are govern'd by fancy, so they run upon mode and fashion: for different countries use different ways to display them; and for that reason we take a view after what manner Latin, French, Italian, or other foreign Titles are contrived, that have been done in their native countries; and keep to the genius of them; which consists in making them look open and airy; setting them off with some neat cut rather than using large and gouty Letter for that purpose, especially in Latin Titles, the matter for which is commonly drawn up so that it will admit to be set all in Capitals; which if they are properly varied according to their emphasis and signification, make a very agreeable parade. Of this the French are not ignorant, and seem inclined to dress their Titles all in Capitals, were their language as expressive as the Latin. Nevertheless, to shew their fondness to Capitals, they set the first line of a Titular Summary all in Capitals; where they make a better appearance than when they are seen straggling in single words among a series of Lower-case matter.

After the Title of a Book follows the Dedication; which sometimes is but of one single page, and is branched out much after the manner of a Title: but when it has Matter of Address with it,

we

we commonly set it in Letter two sizes larger than that of the Work ; beginning it with a suitable plain Capital letter, and putting so much of the matter to the Dedication as fills the depth of the initial Capital, and, at the very least, one line after that, to cover the foot of the said letter. We put neither folio or any thing else over the very Dedication ; nor a Direction under the same, tho' we cannot avoid putting a Signature, if it makes the third page of a sheet in Quarto, or lesser size. But in Matter of Address we make the word *Dedication* (in Italic Capitals of the size before us) our Running title, without folio's to them. And thus we go on till we come to the Compliment, for which we contrive to have room enough to make proper breakings off, that run out to the right-hand side ; after which we justify the name of the Dedicator to the end of our Stick, within an n-quadrat, observing to put at least double the distance between the Compliment and Name, than is betwixt the divided lines. In this point other Nations, and especially the German, are very particular, because they fancy, that by setting a Dedicator's name in small Letter, and at a great distance, denotes a profound submission. Another circumstance that demands our attention, is to set the Name of an Author's residence, and the Date, to the left-hand side of the page, over against the bottom of the Compliment ; yet so that they may not range against each other ; which is the easier prevented, by setting this signature of place and time in small Letter, and indenting them one and two m-quadrats.

We come now to the *Preface*, which is a Discourse drawn up by an Author in recommendation of the Work. Formerly it was a rule to set the Preface in Italic; but at present we do not regard such punctilio's, and rather study to make every part of the work witness a Compositor's endeavours to set it off to the best advantage. In pursuance of this, with the concurrence of a Master, we set the Preface in Roman, of one size larger than the Letter of the work; tho' sometimes we go to two sizes, especially where a Preface is but short, and where an *Introduction* follows after it. In the mean time we make no great shew at the Head of a Preface, but set it off either by a Slip, or a Double rule, and use either a Fac, or a plain Letter, accordingly. As to Running titles, the word *Preface*, comm only set in Italic Capitals (suitable to the size of the page) is sufficient: at the same time we remember to put folio's in Numeral letters to our Running titles, beginning with [i] over the first page of a Preface, and continuing the rest in the usual manner. But because some chuse to put Numerals to Dedication matter, we appeal to superior judgment, whether they do not make a Dedication part of a Work, in prefixing the same to a Preface, or Introduction, and making a series of the folio's of the Dedication, and of the Preface, which last we regard as appurtenant to a Work, whereas we judge a Dedication to have no relation to a Work, and therefore ought to bear no connexion with any part of it. This we silently confess, when we put no Signature to Dedication matter
that

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that has the General Title before it, but comprehend that, and what else comes in, under the Signature of the Title-sheet, viz. *great A*; which makes the Booksellers Alphabet (consisting of 23 letters) complete, provided that the Body of a Work is begun with B. To know therefore more readily how many sheets more a Book consists of than what are marked with Signatures in Capital letters, we put *Little a* to the first sheet after the Title sheet, and thus carry our Lower-case Signatures on till the beginning of the Body of the Work.

What we have observed concerning Prefaces, may equally be said of Introductions, that are drawn up and calculated for the elucidation of their respective Works; whence Prefaces and Introductions have a great affinity, in that the one sometimes includes the other, and supply one another; whence both are treated alike, by Printers, as to setting off their Heads.

The Contents take place after the Preface, or an Introduction. They are always set in Italic, commonly of a size larger than the Letter of the work; the first line of each Summary full, and the rest indented an m-quadrat; with the referring figures justified to the ends of the respective lines.

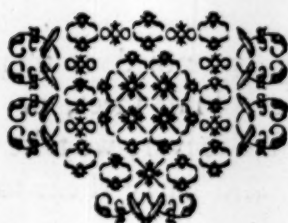
What still remains to be taken notice of, are the *Errata's*, which sometimes are put immediately before the Body of the Work, and at other times after the *Finis* of it. Sometimes they

are put by themselves on the even side of a leaf, so as to face the Title. But tho' this is very seldom done, it is pity that it should ever have come into the thoughts of any one to do it at all; for it is a maxim, to bring Errata's into as narrow a compass as we conveniently can, and to put them in a place where they can make no great shew; since it is not to the credit of a book, to find a Catalogue of its faults annexed. It is therefore wrong policy in those who make Errata's appear numerous, and parading, in hopes of being thought very careful and accurate; when they only serve to witness an Author's inattention at a time when he should have been of the opposite inclination. But the subterfuges that are used by Writers upon this occasion, are commonly leveled at the Printer, to make him the author of all that is a misf; whereas they ought to ascribe it to themselves: for, were Gentlemen to send in their Copy fairly written, and well corrected and prepared for the Press, they would have no occasion to apprehend that their work would be neglected, were they to leave the whole management thereof to the Printer, especially when it is written in his native language. But bad Copy, not revised at all by the Author, is one obstacle; and altering and changing the matter after it has been composed, is another means that obstructs the correctness of a Work; not to mention the several accidents to which it is exposed before it has passed thro' the hands of a Pressman. It would therefore be generous in Gentlemen to examine the circumstances that may have occasioned an Error, before they
pro-

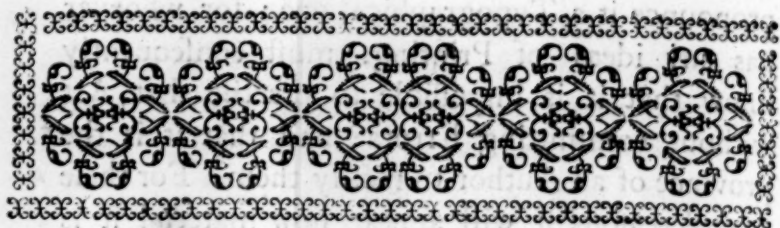
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pronounce it a Typographical one : for whoever has any ideas of Printing, must consequently know that it is impossible to practise that Art without committing Errors; and that it is the province of an Author to rectify them. For these several reasons it will appear how material it is not to make an Erratum of every trifling fault, where the sense of a word cannot be construed to mean any thing else than what it was designed for; much less to correct the Punctuation, unless where it should pervert the sense. By this means, and by running Errata's together in Brevier, or Long-primer at farthest, they would appear less odious to the eye, and not make a Book suspected.

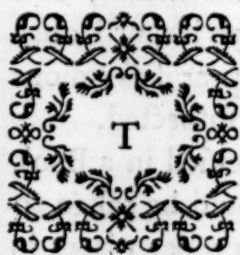
Lastly, Where Errata's are specified in a Book that is to be reprinted, care should be taken to mark every one of them in their proper places in the Copy, to avoid their being conveyed into the new Edition.



CHAP.



C H A P. X.

Of I M P O S I N G.

THE Article of Imposing comprehends not only the knowledge of placing the pages so that they may follow each other, after they are printed off, and the sheet folded up; but also the way of dressing Chases; and the manner of making the proper Margin. Accordingly we shall have occasion to divide this Chapter into three Sections, that we may treat of the three Branches of this Article separately.

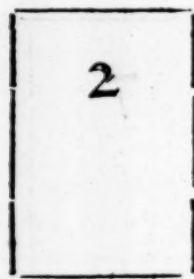
§. I. Having composed so many pages as go to a Whole sheet, Half sheet, or less Part of a sheet, of what size soever, we take them from under our Frame, and carry them to the Imposing Stone; taking care to put the First page in its right position, with the Signature either to the left hand, facing us, as in Folio's and Octavo's; or to the right hand, with the out-side of the page towards us, as in Quarto's and Twelves, according to the following Schemes for Imposing.

A Single Sheet, In Folio.

Outer Form.



Inner Form of a Sheet *In Folio.*



Two Sheets in Folio, Quired, or lying one in another.

Outer Form of the Outer Sheet.

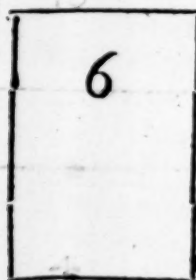
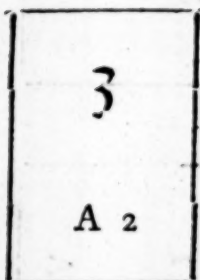


Inner Form of the Outer sheet of Two sheets in
Folio, Quired,

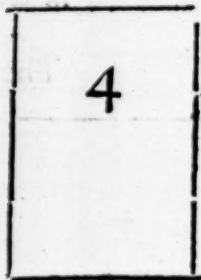


The

The Outer Form of the Inner sheet of Two sheets
in Folio, Quired.

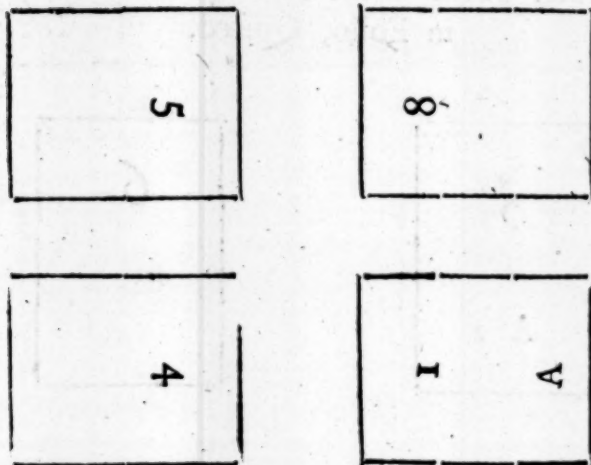


Inner Form of the Inner sheet.



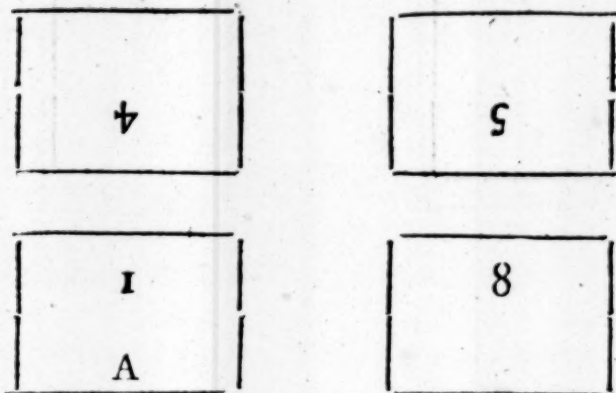
A Sheet of Common QUARTO.

The Outer Form.

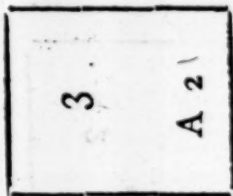
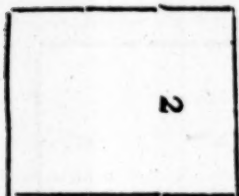
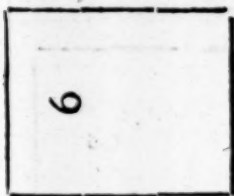
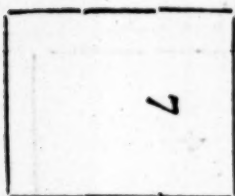


A Sheet in Quarto, the Broad way, commonly used in works of Musick.

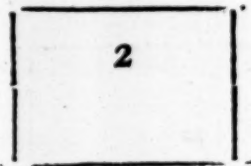
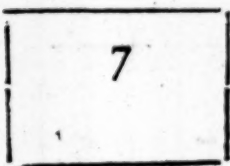
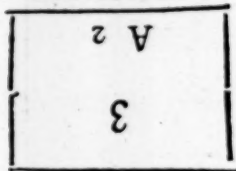
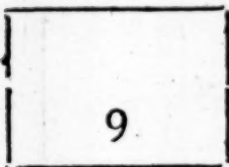
The Outer Form.



The Inner Form of a Sheet in Quarto.



The Inner Form of Broad Quarto.

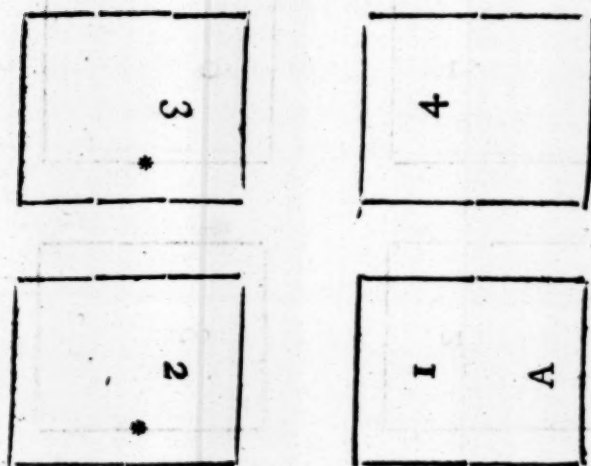


Two

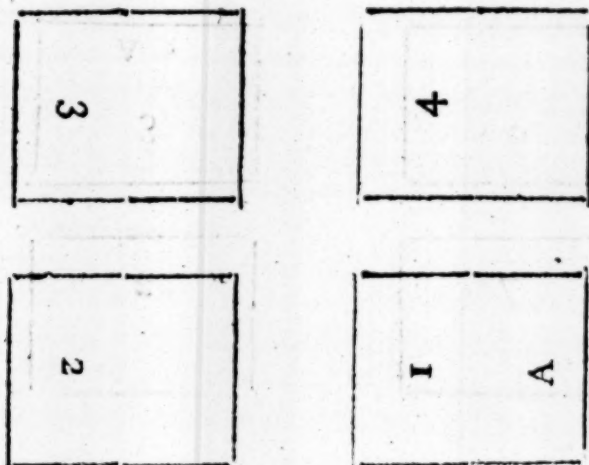
230 THE PRINTER'S GRAMMAR.

Two Half Sheets in Quarto, worked together.

Outer Form.

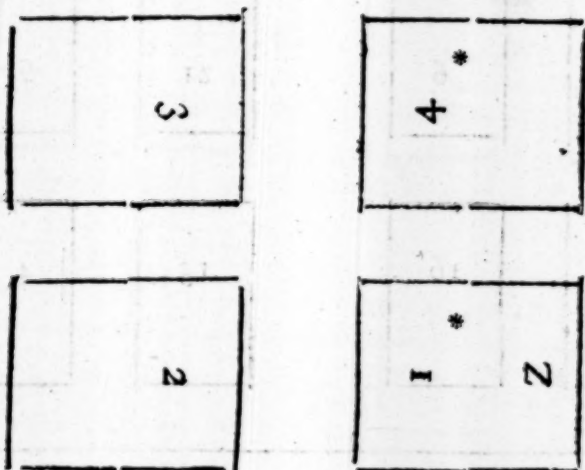


Half a Sheet of Common Quarto.

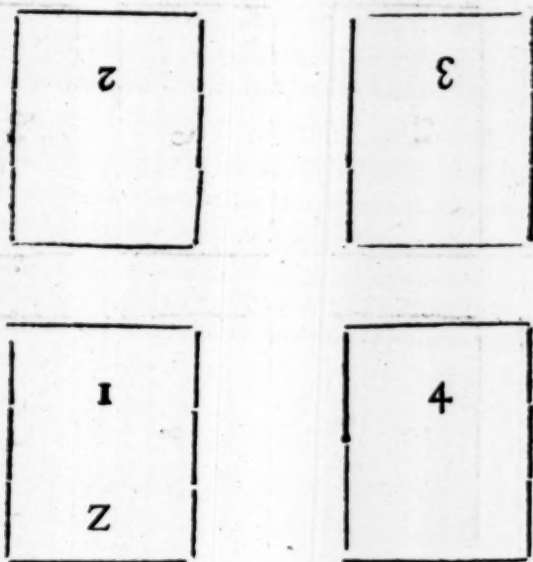


Inner

Inner Form of Two Half-sheets in Quarto.



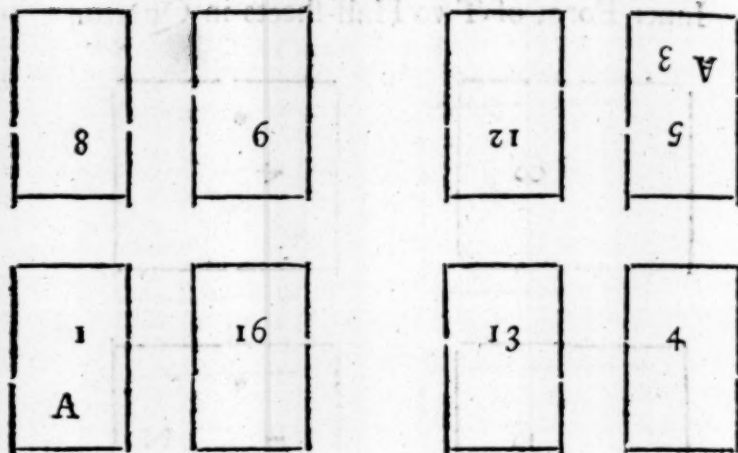
Half a Sheet in Quarto, the Broad way.



A

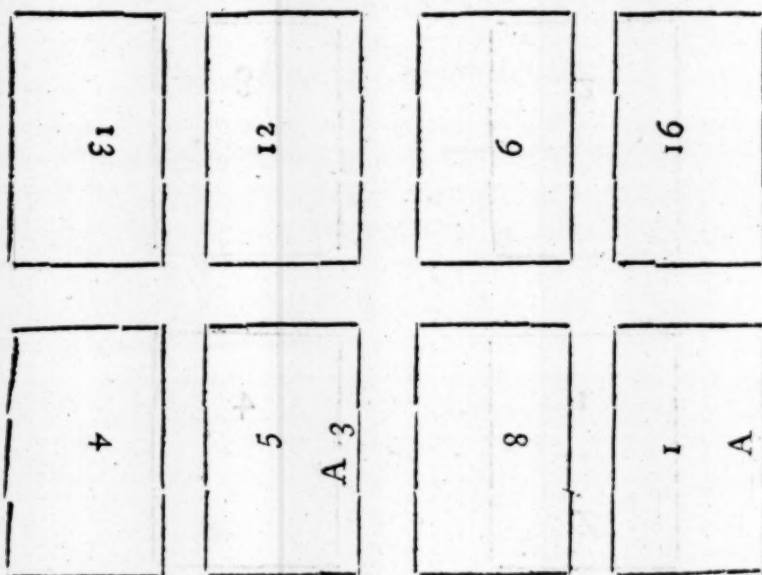
A Sheet of Common OCTAVO.

Outer Form.



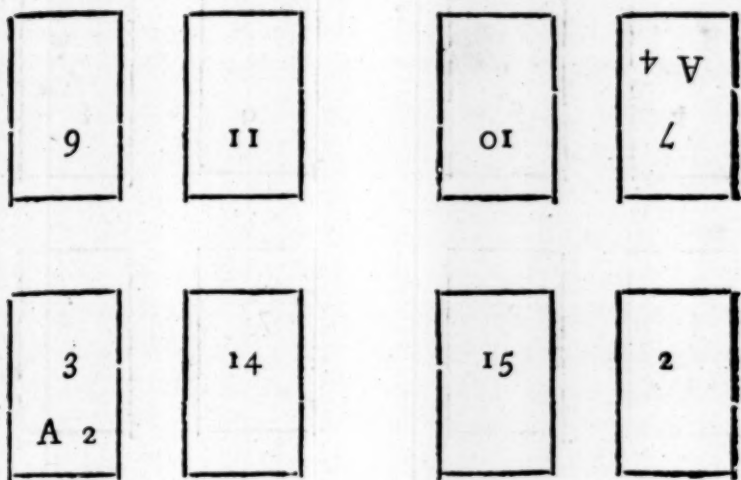
A Sheet in Octavo, the Broad way.

Outer Form.

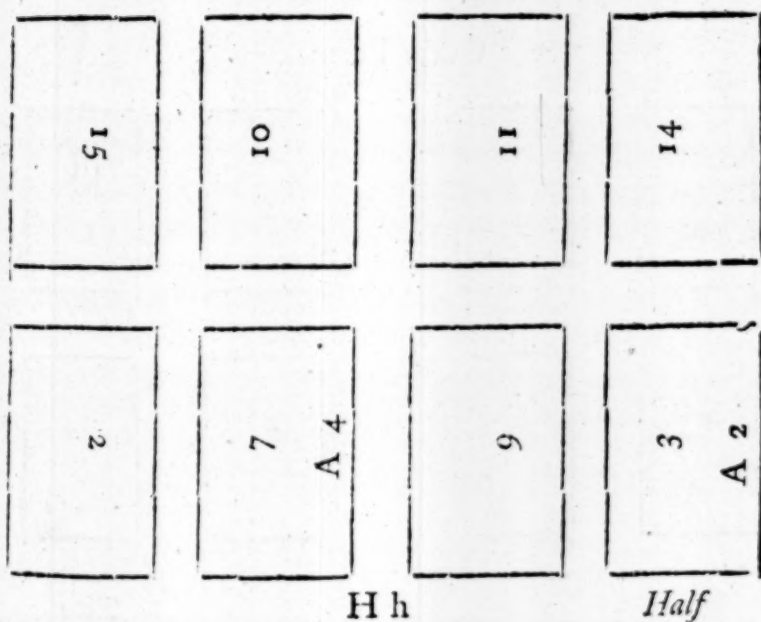


Inner

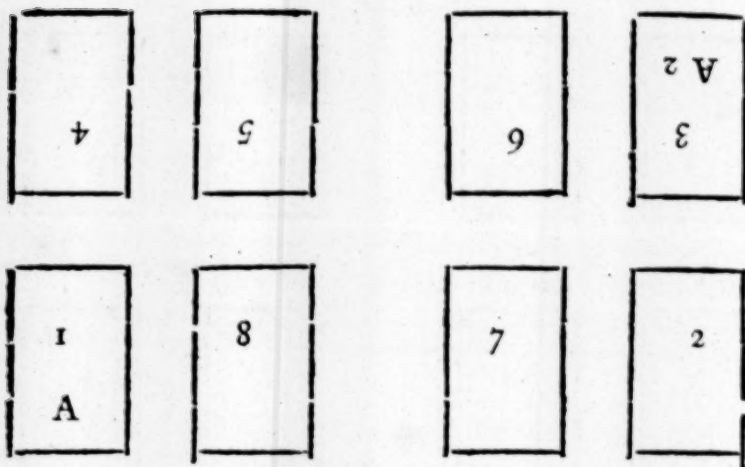
Inner Form of a Sheet in Common Octavo.



Inner Form of a Sheet in Broad Octavo.

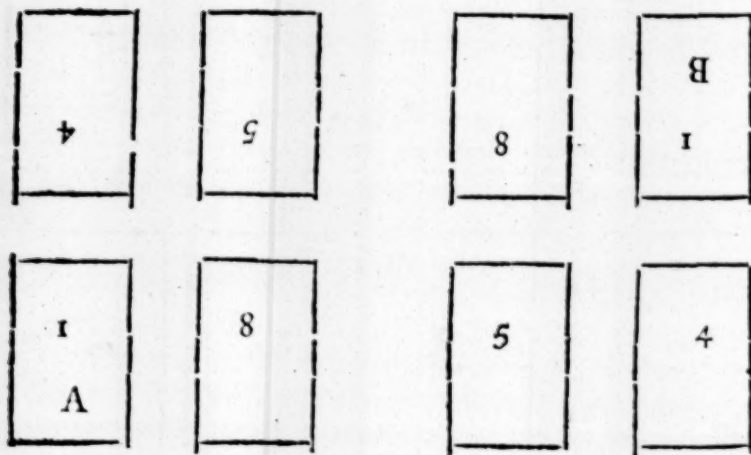


Half a Sheet of Common Octavo.



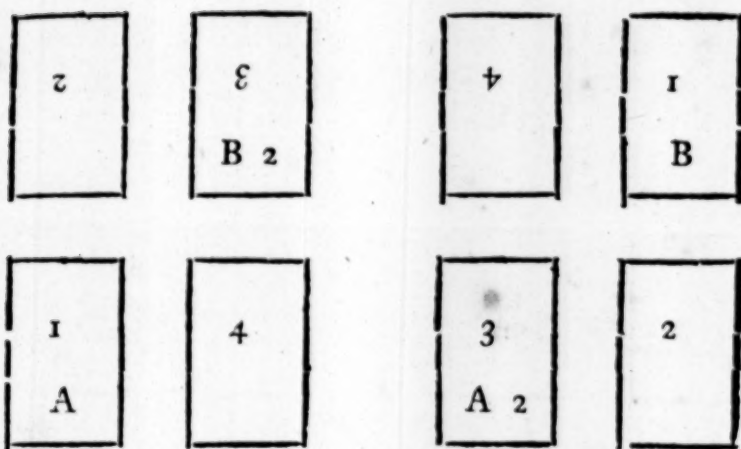
Two Half Sheets of Common Octavo worked together.

Outer Form.

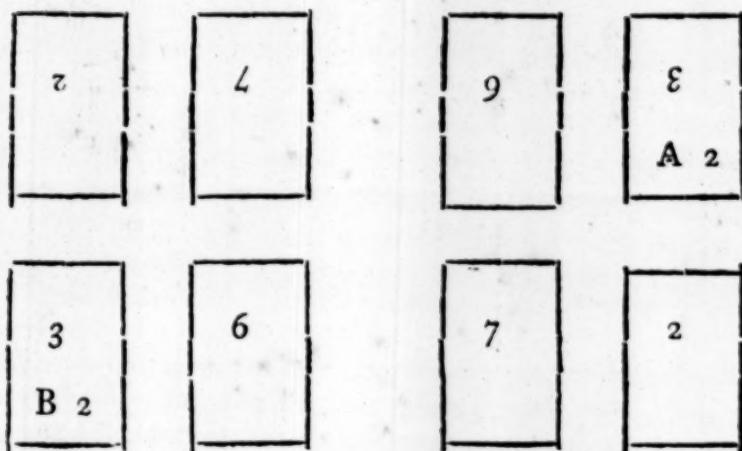


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*Two Quarters of a Sheet of Common Octavo,
worked together.*



The Inner Form of Two Half-sheets in Octavo.



H h 2

How

How to impose a Sheet in Octavo, of Hebrew Work.

Outer Form.

12	5	6	8
4	13	16	1

A Sheet in TWELVES.

Outer Form.

4	5	A 3
12	20	
42	17	
V 1	8	

9	A 5
16	
13	
12	

The

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A Sheet in Twelves, with Two Signatures.

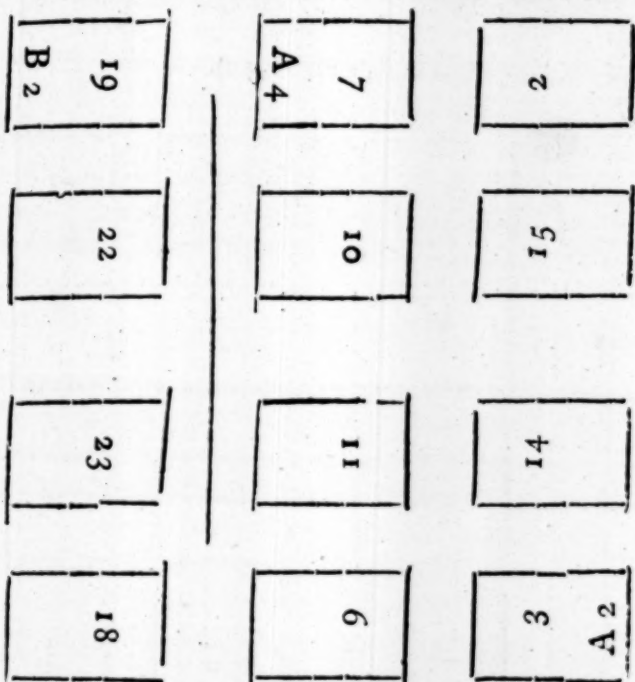
Outer Form.

17 B	5 A 3	4
24	12	13
21	9	16
20	8	V 1

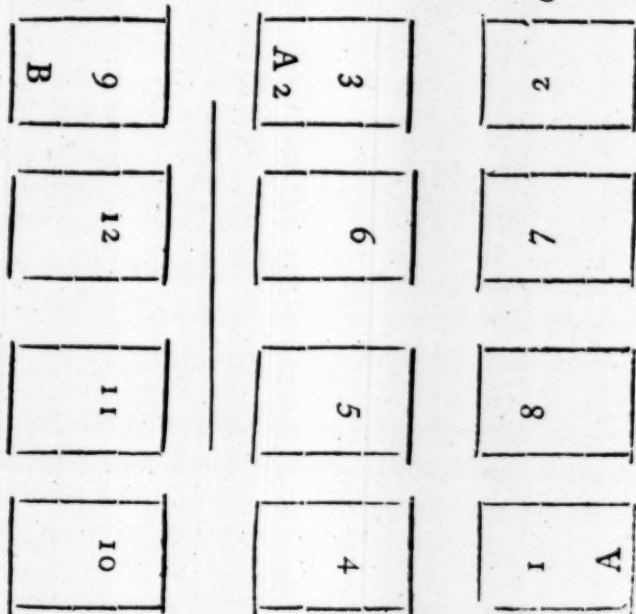
A Half Sheet in Twelves, with One Signature.

5 A 3	3 A 2	2
8	10	11
7	9	12
6	4	V 1

Inner Form of a sheet in 12° with 2 Signatures.



A Half Sheet in Twelves, with Two Signatures.



A Sheet In Sixteen, with One Signature.

The Outer Form.

A 3	5	12	A 5	9	8
28		11	24		52
29		20	17		32
4		13	16		A 1

A Sheet in Sixteen, with Two Signatures,

Is imposed as Two sheets of common Octavo, putting the First Signature for the one Half-sheet where *A* stands above; and the First page of the other Half-sheet in the place where the Fifth page is, in the above Scheme.

The

THE PRINTER'S GRAMMAR. 241

The Inner Form of a sheet in Sixteen, with One Signature.

7 A ₄	10	11	9
26	23	22	27
31	81	19	30
2	51	14	3 V ₂

Half a Sheet in Sixteen, with One Signature.

3 A ₂	9	5 A ₃	4
14	11	12	13
15	10	9	16
2	7	8	1 V

N^o VII.

I i

A

242 THE PRINTER'S GRAMMAR.

A Sheet of Eighteens, with Two Signatures.

Outer Form.

8	B 3 5	4	B 5 9	12	B 1
8	17	20	A 3 5	16	A 5 9
1 A	24	21	4	13	12

A Sheet of Eighteens, with Three Signatures.

Outer Form.

1 C	12	9	4	5 C 3	8
1 B	12	9	4	5 B 3	8
1 A	12	9	4	5 A 3	8

Inner

Inner Form of a sheet of 18° with 2 Signatures.

2	11	10	B 2 3	6	B 4 7
10	15	6	19	18	A 4 7
11	14	3 A 2	22	23	2

Inner Form of a sheet In 18° with 3 Signatures.

7 C 4	6	3 C 2	10	11	2
7 B 4	6	3 B 2	10	11	2
7 A 4	6	3 A 2	10	11	2

I i 2

Two

244 THE PRINTER'S GRAMMAR.

Two Half-sheets in Twelves, worked together.

Outer Form.

A 3 5	A 5 9	12
8	4	1 Z
Z 3 5	Z 5 9	12
8	4	1 A

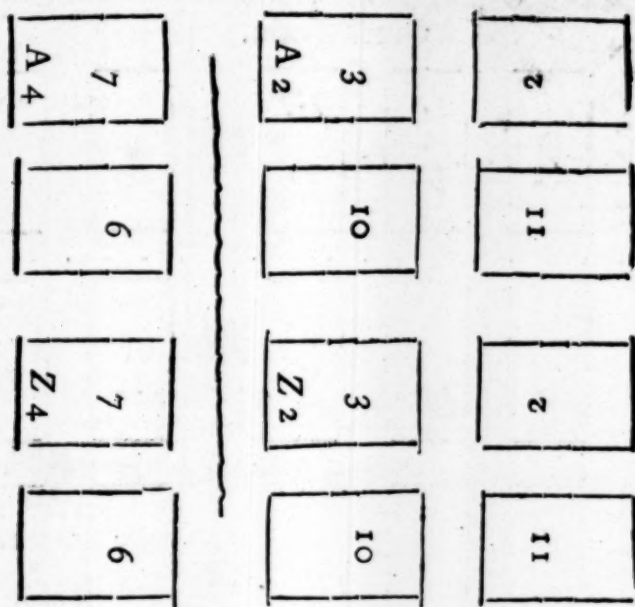
A Sheet of EIGHTEENS, to be folded up together.

13 B	24	21	16	17 B 3	20
12	C 25	28	9	8	C 3 29
1 A	36	33	4	5 A 3	32

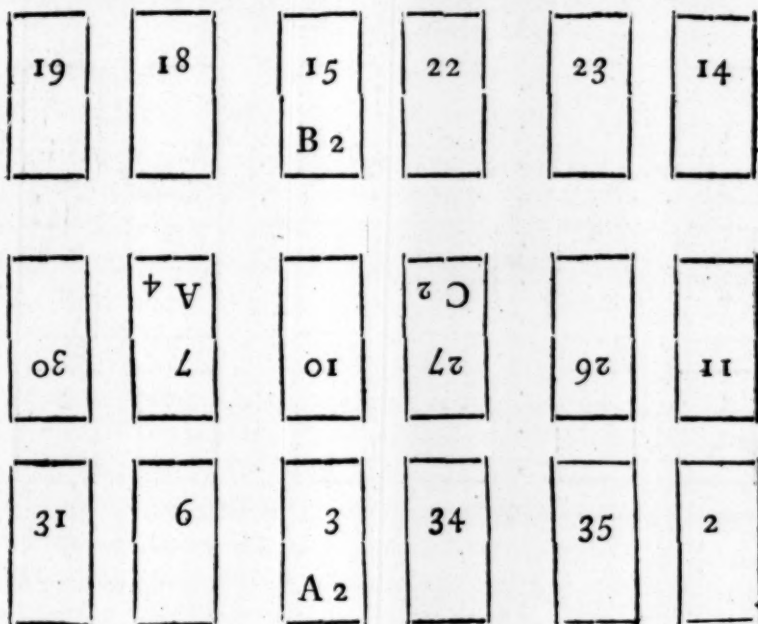
Inner

THE PRINTER'S GRAMMAR. 245

Inner Form of Two Half-sheets in Twelves.



Inner Form of a Sheet of 18°, without Cuttings off.



A

246 THE PRINTER'S GRAMMAR.

A Sheet of Eighteens, with One Signature.

Outer Form.

10	27	26	A 6 11	:	20	A 9 17
8	29	32	A 3 5	:	22	A 8 15
1 A	36	33	4	:	23	14

A Half-sheet of Eighteens.

14	a 3 5	:	10	:	9	a 5	:	6	13
4	15	:	12	:	7	a 4	:	16	a 2 3
1 a	81	:	11	:	8	17	:	2	

Note. The White-Paper of this Half-sheet being worked off, the four lowermost pages in the middle must be transposed; viz. Pages 8. 11. in the room of 7. 12. and Pages 7. 12. in the room of 8. 11.

Inner

Inner Form of a Sheet of 18° with One Signature.

81	61	:	21	25	28	A 5 6
61	21	:	9	13	30	A 4 7
13	24	:	3	34	35	2
A 7		:	A 2			

Sixteen pages to an Half-sheet of Eighteens.

12	3 x 5	:		:	6	11
4	13	:	8	5 x 9	14	2 x 3
1 x	16	:	7 x 4	10	15	2

Note. The White-Paper of this Half-sheet being worked off, the Four middlemost pages must be transposed, viz. Pages 7. 10. in the room of 8. 9. and Pages 8. 9. in the room of 7. 10.

4

2

A

248 THE PRINTER'S GRAMMAR.

A Sheet of TWENTY-FOURS, with Two Signatures.

Outer Form.

12	13	16	9 a 5	.	36	37	40	33 b 5
8	17	20	5 a 3	.	32	41	44	29 b 3
1 a	24	21	4	.	25 b	48	45	28

A Half-sheet of Twenty-fours, with Two Signatures.

18	23	22	19 z 2	.	20	21 z 3	24	17 z
8	9 x 5	12	5 x 3	.	6	11	10	7 x 4
1 x	91	13	4	.	3 x 2	14	15	2

A

THE PRINTER'S GRAMMAR. 249

Inner Form of a sheet of Twenty-fours, with Two Signatures.

34	39	38	35 p 6	.	10	15	14	11 a 6
.	.	.	.	.	.	.	.	.
30	43	42	31 p 4	.	6	19	18	7 a 4
27 p 2	46	47	26	.	3 a 2	22	23	2

A Half-sheet of Twenty-fours, the Sixteen-way.

9 A 5	12	11 A 6	10
16	13	14	15
.	.	.	.
3 A 2	9	5 A 3	4
22	61	20	12
23	81	17	42
2	4 V	8	1 V

K k

A

250 THE PRINTER'S GRAMMAR.

A Sheet of THIRTY-TWO's, with Four Signatures.

The Outer Form.

50	39	29	15 D2	.	36	45	48	33 C
55	58	59	54	.	37	44	41	40
D4				.	C3			
8	9	12	5 A3	.	22	27	26	23 B4
1	16	13	4	.	19	30	31	18
A				.	B2			

A Hal-sheet of Thirty-two's, with Two Signatures.

18	31	30	19 B2	.	20	29	32	17 B
23	26	27	22	.	21	28	25	24
B4				.	B3			
8	9	12	5 A3	.	6	11	10	7 A4
1	16	13	4	.	3	14	15	2
A				.	A2			

The

THE PRINTER'S GRAMMAR. 251

The Inner Form of a sheet of Thirty-two's, with Four Signatures.

34	47	46	35 c 2	.	52	61	64	49 D
39 c 4	42	43	38	.	53 D 3	60	57	56
24	25	28	21 B 3	.	6	11	10	7 A 4
17 B	32	62	20	.	3 A 2	14	15	2

A Half-sheet of Thirty-six, with Two Signatures.

9 A 5	21	30	29 B 3	01 A 6	51
16	31	13	32	14	51
3 A 2	9	82	27 B 2	5 A 3	4
22	61	33	34	20	12
23	81	93	35	17	42
2	4 A 7	25 B	26	8	1 V

Kk 2

A

A Half-sheet of Forty-eights, with Three Signatures.

			C ²				C
34	47	46	35	36	45	48	33
39	42	43	38	37	44	41	40
				C ³			
.....							
			B ²				B
18	31	30	19	20	29	32	17
23	26	27	22	12	28	25	24
				B ³			
.....							
			A ³				
8	9	12	5	6	11	10	7
1	16	13	4	3	14	15	2
A				A ²			

A Half-sheet of Sixty-fours, with Four Signatures.

2	15	14	3 A ²	:	52	61	64	49 D
7	10	11	9	:	53 D ³	60	57	56
.....								
24	25	28	21 B ³	:	38	43	42	39
17 B	32	29	20	:	35 C ²	46	47	34
.....								
18	31	30	19 B ²	:	36	45	48	33 C
23	26	27	22	:	37	44	41	40
.....								
8	9	12	5 A ³	:	54	59	58	55
1 A	16	13	4	:	51 D ²	62	63	50

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A Half-sheet of Ninety six, with Six Signatures.

99	67	87	48	86	96	18	28	56	46	83	89	44	08	65
71	74	75	70	85	92	89	88	87	90	91	86	69	76	73
50	69	69	54	36	54	48	33	43	47	46	35	25	19	49
55	58	59	54	37	44	41	40	39	42	43	38	53	60	57
8	6	21	5	22	42	92	32	42	52	82	12	9	11	01
16	13	4	19	30	31	18	17	32	29	20	3	14	15	2
A			B								A			

A Half-sheet of Seventy-two's, with Three Signatures.

2	32	22	2A	3	6	13	12	11	14	5	20	17	8
7A	18	19	6	3B	6	13	12	11	14	5	20	17	8
32	14	44	26	28	38	9B	53	93	73	03	34	24	4B
25	48	45	28	39	34	33	34	33	40	27	46	47	26
B						B5				B2			
95	59	89	35	29	65	09	19	45	69	99	55	4C	55
49	72	69	52	63	58	57	64	51	70	71	50		
C						C5		C2					

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*A Half-sheet of Hundred Twenty-eights, with
Eight Signatures.*

411	119	H4	99	71	05	55	8	1
421	122		67	74	39	58	6	16
921	123		87	75	29	59	21	13
511	118		79	70	15	54	5	4
001	101	G3	78	85	36	37	22	19
601	108		36	92	54	44	42	30
211	105		96	89	84	41	92	31
76	104		18	88	33	40	32	18
86	103	G4	28	87	43	39	42	17
111	106		56	90	44	42	52	32
011	107		46	91	94	43	82	29
66	102		38	86	53	38	12	20
911	117	H3	89	69	25	53	9	3
521	124		44	76	19	60	11	14
821	121		08	73	49	57	01	15
511	120		59	72	64	56	7	2

The

The foregoing Schemes consist, 1. Of Drafts for imposing all the Sizes that regularly descend from *In-Folio*, viz. Quarto's, Octavo's, Sixteen's, Thirty-two's, Sixty-four's, and Hundred twenty-eight's. 2. Drafts of Compound Sizes; such as Twelves, Twenty-fours, Forty-eight's, and Ninety-sixes. 3. Drafts of some Irregular Sizes, viz. Eighteen's, Thirty-six's, and Seventy-two's. More Irregular Sizes we have not thought fit to introduce; else we might have drawn out Schemes for Imposing Six's, 10's, 14's, 20's, 28's, 30's, 40's, 42's, 50's, 56's, 60's, 80's, 100's, and 112's; these, and several more, being Sizes that have been found out not so much for use as out of fancy, to shew the possibility of folding a sheet of paper into so many various forms.

In putting down our pages, we place them in the same order as they present themselves upon the Press, for turning the Paper either Octavo, or else Twelves way. And tho' Compositors do not lay the pages of some Sizes down in the same manner, they nevertheless make them have their right succession, without embarrassing the Pressman.

The Pages for a Form being put down, we Follow them, and see whether the Direction answers to the first word of the next-following page. But we do not trust to this in Work that abounds with Titles and Heads, where pages often have the same word for their beginning. In this case we justify the number of such pages into the Direction-lines, rather than run the hazard of transposing them; since it is more easy to put an n-quadrat into the room of a figure, than to rectify a

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mistake of that kind, after the pages are untied. But in close and ordinary matter we take notice, first, Whether the uneven outer pages have their right Signatures; and then, Whether the number of an out-side page, and the number of the page next to it, amount to one more than there are pages contained in a sheet, or half-sheet of our work. Thus, for example, In Folio, one and four make five: In Quarto, one and eight make nine: In Octavo, one and sixteen make seventeen. And in this manner we may examine every two pages in all other sizes, whether their joint number exceeds the number of pages in a sheet by one; which if it does, is a proof that the pages are in their right places.

§. II. Being sure that our pages are laid down right, we proceed to Dressing of Chases; which we will suppose to be for a sheet of Octavo. Accordingly we endeavour to come at a good pair of Chases that are fellows, as well in circumference, as in other respects: and having laid them over the pages for the two different Forms, we consider the largeness of the paper on which the work is to be done, and put such Gutter-sticks betwixt page and page, and such Reglets along the sides of the two Crosses, as will grace the Book with proper Margins, after it is bound. And having dressed the in-side of our pages, we observe to do the same to their out-sides, by putting Side-sticks and Foot-sticks to them. Our pages being now secured by the Furniture about them, we begin to untie them, Quarter after Quarter, the inner page first,

first, and then the outer; driving at the same time the Letter towards the Crosses, and using every other means to prevent it from hanging, or leaning; for which purpose, and to keep it from other accidents, we secure the pages of each Quarter by a couple of Quoins. This being done, we examine the Furniture of our Form, whether the Gutter-sticks and Side-sticks are of a proper length, or whether they bind, that they may all be brought to their right length, which consists in being about a thick Scabbard shorter than the pages. And here, again, we might observe the inconvenience, and loss of Furniture, which arises from Letter of the same Body being cast to different Sizes, in that the Furniture cut to the length of pages of one Fount of Letter will not serve for work of another Fount, tho' of the same Body, and the pages of the same number of lines.

§. III. The pages of a Sheet, or a Half-sheet, being now dressed, our next business is to *make the Margin*; or, to try whether our Furniture is so proportioned as that each page may occupy one side of a leaf, so as to have an equal margin of white paper left at the sides as well as at the Head and Foot thereof.

The method of making Margin by Rules, is practised by no other Printing nation, besides the English; and it would be in vain to persuade Printers and Booksellers in Foreign Parts to come into our measures, as to making Margin; since they would disoblige the Literati, were they to deprive them of a large Margin, to write their

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Notes and Annotations to books of learning; and as to narrow Gutter-sticks in School-books and other circulating works, they are commonly contrived for the joint interest of the Printer and the Proprietor of such books.

To make proper Margin, some use the following method, for Octavo's; viz. They measure and mark the width of four pages by Compasses, on a sheet of paper designed for the work, beginning to measure at the one extremity of the breadth of the sheet. The rest of the paper they divide into four equal parts, allowing two fourths for the width of two separate Gutter-sticks: the two other two-fourths they divide again into four equal parts, and allow one fourth for the Margin along each side of the Short Cross; and one fourth for the Margin to each out-side page. But because the thickness of the Short Cross adds considerably to the Margin, they reduce the Furniture in the Back accordingly, and thereby enlarge the out-side Margin, which requires the greatest share, to allow for the unevenness of the paper itself, as well as for Pressmen laying sheets uneven, when it is not the paper's fault. And having thus made the Margin between page and page to the breadth of the paper, they proportion the Margin in the Head in the same manner to the length of the paper, and accordingly measure and mark the length of two pages; dividing the rest into four parts; whereof they allow one fourth for each side of the Long Cross, and one fourth for the Margin that runs along the foot of the two ranges of Pages: But tho' they count each part
equal

equal to another, they do not prove so upon examination; for as they did at the Short Cross, so they lessen the Furniture on both sides the Long Cross, to enlarge the Bottom Margin, for the same reasons that were assigned for enlarging the Side Margin.

This being the method that is used by some, in making Margin to Octavo's, they go the same way to work in Twelves; where their chief care is to fix upon a proper size for the Head-sticks, or Bolts; and according to them allow in the following manner; viz. For the outer Margin along the Foot of the pages, the amount of two thirds of the breadth of the Head-sticks; and the same for the within Margin, that reaches from the foot of the fifth page to the centre of the Groove for the Points: and from the centre of that Groove to the pages of the Quire, or that cut off, they allow half the breadth of the Head-stick. As to the Margin along the Long Cross, it is governed by the Gutter-sticks; and it is common to put so much on each side of the Long Cross as amounts to half the breadth of the Gutter-stick, without deducting almost any thing for the Long Cross; since that makes allowance to answer the outer Margin—exposed to the mercy both of the Pressman, and Bookbinder.

Thus much may suffice to speak about making Margin the above way; which, tho' it is different from what others use, is nevertheless the Basis for making proper Margin. Accordingly some Compositors chuse to make Margin in the following manner, viz. Having dressed their Chases with
suitable

suitable Furniture for Octavo, they fold a sheet of the right paper to that size : then, opening it to the size of a leaf in Quarto, they hold, or lay one extremity thereof against the hind side of the Fifteenth page, if it is an Inner Form ; or against the hind side of the Thirteenth page, if it is an Outer Form, to observe, whether the opposite extremity of the paper (folded in Quarto) reaches to and fairly covers, the Third, or the First page, according to the Form under hand ; which, if it does, proves the Margin of that Quarter to be right ; and that the others may be adjusted to *that*. And having in this manner made the Margin to the Breadth of the Paper, they proportion it also to the Length thereof, by trying, whether the depth of the paper (folded in Quarto) reaches to and fairly covers, the Direction line of the Fifteenth, or of the Thirteenth page, when the upper end of the paper (folded in Quarto) is held or laid against the Back of the Running title of the Tenth or of the Twelfth page ; which, if it does, proves that the Margin to the *Length* of the paper is right. But in making Margin we should always have regard that the Gutter-sticks may have their proper Breadth ; which may be tried by holding one end of the paper (folded in Quarto) to the centre of the Groove in the Short Cross, to observe whether the Fold for Octavo falls in the middle of a Gutter-stick ; which if it does, proves that the Gutter-stick is of a proper size. In this manner we may also try the Margin of Twelves, and other sizes : for having folded with exactness a sheet of the right paper to the work, one Quar-

ter of a Chase may be first dressed, and the Margin to it made, before we go further ; for if the Foldings fall in the middle of the respective parts of the Furniture, it proves that the Margin is right throughout.

As lessening and widening of Gutter-sticks is sometimes unavoidable, and withal troublesome to Compositors, we propose here an expedient that will facilitate the bringing Gutter-sticks to any proportion that shall be required : In order to this we would recommend to cut two Reglets, either of Broad or Narrow Quotations, to the length of our pages, that so we may put betwixt them as much as is wanting to bring our Gutter-sticks to a proper breadth ; or else reduce them, by changing broader Reglets for narrower ones. The making of Gutter-sticks in which manner would be found not only convenient to Compositors, but also commodious to Pressmen, in work that has its Margin altered upon the Press.

The Chases being now dressed, and the proper Margin made, nothing remains but Quoining and Locking up the Forms. But before we go about to do this, we cut Slips of Scabbards, of which we put one, or sometimes more, along both sides of the Long as well as of the Short Crofs ; not upon account of enlarging the Margin, but to supply the inequality of one Crofs to another, and to be of help to Pressmen, in making Register : for tho' we find some of that superlative nicety as to fancy *here* a thin Scabbard too much, and *there* one too little, it amounts to no more than mere imagination, and, perhaps, a shew of authority ;

considering that the very parts of the paper whose Margin is adjusted by Scabbards, are subject to the Bookbinder's Plough ; and that it is dubious whether he will have the same regard to Margin with the Printer ; since we are induced to think, that the abolishing of large out-side Margin is owing to some penurious Bookbinders that gave themselves more concern about White-paper Shavings than the handsome appearance of a Book : hence, to prevent murdering Books in this manner, it is usual in Germany to make the Title page considerably wider and longer than those of the work ; which sometimes has a good effect.

All what has been said concerning making of Margin, relates properly to Imposing the First sheet of a Work ; for after *that is true* dressed, a Second, or more sheets, may be dressed with less trouble ; and then we impose from wrought-off Forms ; where we have nothing else to do but to put the Chase and Furniture about the pages in the same manner as we take it off the Form we are stripping ; after which we put the Running titles over the pages, and untie them, to make room for the Quoins, which we put to each Quarter in the same order as we take them off the Form we impose from. And now we come to a fresh instance of our carefulness in Imposing ; which shews itself in Altering the Folio's of the respective pages according to their regular succession. In order therefore to know the First Folio of a sheet in Folio, Quarto, Octavo, Twelves, and Eighteens, we have dressed the following Tables, viz.

TABLE

TABLE, *shewing the First Folio of a Sheet of*

F O L I O,

Throughout Thirteen Alphabets.

<i>Alphabet</i> I.	2.	3.	4.	5.	6.	
A	0	89	181	273	365	457
B	1	93	185	277	369	461
C	5	97	189	281	373	465
D	9	101	193	285	377	469
E	13	105	197	289	381	473
F	17	109	201	293	385	477
G	21	113	205	297	389	481
H	25	117	209	301	393	485
I	29	121	213	305	397	489
K	33	125	217	309	401	493
L	37	129	221	313	405	497
M	41	133	225	317	409	501
N	45	137	229	321	413	505
O	49	141	233	325	417	509
P	53	145	337	329	421	513
Q	57	149	241	333	425	517
R	61	153	245	337	429	521
S	65	157	249	341	433	525
T	69	161	253	345	437	529
V	73	165	257	349	441	533
X	77	169	261	353	445	537
Y	81	173	265	357	449	541
Z	85	177	269	361	453	545

TABLE, *shewing the First Folio of a Sheet of*
F O L I O.

<i>Alphabet</i>	7.	8.	9.	10.	11.	12.	13.
A	549	641	733	825	917	1009	1101
B	553	645	737	829	921	1013	1105
C	557	649	741	833	925	1017	1109
D	561	653	745	837	929	1021	1113
E	565	657	749	841	933	1025	1117
F	569	661	753	845	937	1029	1121
G	573	665	757	849	941	1033	1125
H	577	669	761	853	945	1037	1129
I	581	673	765	857	949	1041	1133
K	585	677	769	861	953	1045	1137
L	589	681	773	865	957	1049	1141
M	593	685	777	869	961	1053	1145
N	597	689	781	873	965	1057	1149
O	601	693	785	877	969	1061	1153
P	605	697	789	881	973	1065	1157
Q	609	701	793	885	977	1069	1161
R	613	705	797	889	981	1073	1165
S	617	709	801	893	985	1077	1169
T	621	713	805	897	989	1081	1173
V	625	717	809	901	993	1085	1177
X	629	721	813	905	997	1089	1181
Y	633	725	817	909	1001	1093	1185
Z	637	729	821	913	1005	1097	1189

TABLE, *shewing the First Folio of a Sheet of*
Q U A R T O.

<i>Alphabet</i>	1.	2.	3.	4.	5.	6.
A	0	177	361	545	329	913
B	1	185	369	553	737	921
C	9	193	377	561	745	929
D	17	201	385	569	753	937
E	25	209	393	577	761	945
F	33	217	401	585	769	953
G	41	225	409	593	777	961
H	49	233	417	601	785	969
I	57	241	425	609	793	977
K	65	249	433	617	801	985
L	73	257	441	625	809	993
M	81	265	449	633	817	1001
N	89	273	457	641	825	1009
O	97	281	465	649	833	1017
P	105	289	473	657	841	1025
Q	113	297	481	665	849	1033
R	121	305	489	673	857	1041
S	129	313	497	681	865	1049
T	137	321	505	689	873	1057
V	145	329	513	697	881	1065
X	153	337	521	705	889	1073
Y	161	345	529	713	897	1081
Z	169	353	537	721	905	1089

TABLE, *shewing the First Folio of a Sheet of*
O C T A V O.

A	o	A a	353
B	i	B b	369
C	17	C c	385
D	33	D d	401
E	49	E e	417
F	65	F f	433
G	81	G g	449
H	97	H h	465
I	113	I i	481
K	129	K k	497
L	145	L l	513
M	161	M m	529
N	177	N n	545
O	193	O o	561
P	209	P p	577
Q	225	Q q	593
R	241	R r	609
S	257	S s	625
T	273	T t	641
V	289	V v	657
X	305	X x	673
Y	321	Y y	689
Z	337	Z z	705

TABLE,

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TABLE, *shewing the First Folio of a Sheet of*

I.	II.
TWELVES.	EIGHTEENS.

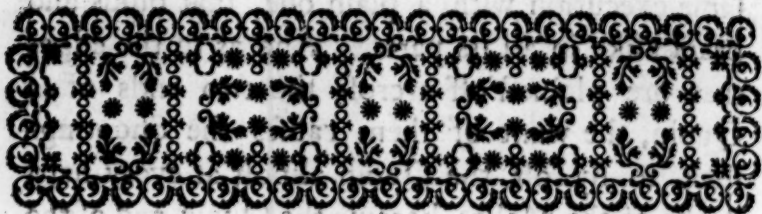
A	0
B	1
C	25
D	49
E	73
F	97
G	121
H	145
I	169
K	193
L	217
M	241
N	265
O	289
P	313
Q	337
R	361
S	385
T	409
V	433
X	457
Y	481
Z	505

A	0
B	1
C	37
D	73
E	109
F	145
G	181
H	217
I	253
K	289
L	325
M	361
N	397
O	433
P	469
Q	505
R	541
S	577
T	613
V	649
X	685
Y	721
Z	757

The Running titles, with the right folio's to them, being put to the pages, we proceed to locking-up our Forms; which is done by driving *fit* Quoins betwixt the Side and Foot-stick of each Quarter and the Chase, till the whole Form may be raised. And tho' locking-up a Form may be thought a trifling function, it demands our attention nevertheless in several instances; for in the first place, and after we have pushed the Quoins as far as we can, with our fingers, we make use of the Mallet and Shooting-stick, and gently drive the Quoins along the Side-sticks at first, and then those along the Foot-sticks; taking care to use an equal force in our strokes, and to drive the Quoins far enough up the sholders of the Side and Foot-sticks, that the Letter may neither belly out one way, nor hang in the other: and as to the lower Quoins, they ought likewise be drove to a station where they may do the office of keeping the Letter strait and even. And here we venture to disapprove the custom of slanting Quoins on both sides, and planing their edges and corners off; whereby all the bevil'd-off parts are render'd ineffectual to do the office of a Quoin, or Wedge: for, the slanted side of a Quoin running against the square side of the Chase, must needs carry a cavity with it, and consequently be void of binding with equal force in every part; whereas (in our opinion) it would deserve the name of an Improvement, were Quoins slanted on one side only; and their Gradation, and Variety of sizes preferred to superficial neatness, which answers no other end than that of making the bevil'd-off parts

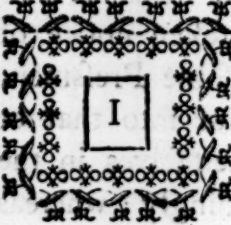
parts of a Quoin useleſs, and incapable to do the ſame execution with a plain one, that binds and bears alike in all its parts. And as to the edges that are plain'd off a-croſs the two ends of a Quoin, the want of them cauſes the Shooting-ſtick to fly off the Quoin almoſt at every hard ſtroke of the Mallet, becauſe the Quoin-end of the Shooting-ſtick is rounded off; for which reaſon we ſhould chuſe to have that end made of a forked, or elſe of a ſquare form, to be of the more ſervice in unlocking a Form.

Our Form, or Forms, being now lock'd up, and become portable, we deliver them to the Preſsmen to pull a Proof of them. But here we cannot proceed before we have taken notice of a Corruption that prevails with ſome Preſsmen, in turning the Term of *Fiſt* Proof into that of *Foul* Proof, and often acquit themſelves in the function of pulling Proofs accordingly; whereas even a ſlight knowlege of Printing is ſufficient to judge, that a Proof-ſheet ought to be pulled as clean and as neat as any ſheet in a Heap that is worked off. Hence it is a rule with *curious* Preſsmen, not to give Proofs a high colour, nor to uſe very wet paper for them, but inſtead of theſe eaſements to give them a long and ſlow pull, that the Matter may come off clean and fair, ſo that every letter may appear full and plain: after which the Forms are rubbed over with a wet lie-bruſh; then carefully taken off the Preſs, and the Proof and Forms delivered to the Compoſitor's further care.



C H A P. XL.

Of CORRECTORS, *and* CORRECTING.


 T has ever been the pursuit of Eminent Printers to merit that character, by their particular care that the effects of their profession should appear without faults and errors, not only with respect to false letters, and wrong spelling, but chiefly in regard to their correcting and illustrating such words and passages as are not fully explained or expressed by Authors and Translators : which shews, that the office of a Corrector is not to be transfered upon one that has a tolerable judgment of his mother-tongue only ; but who is a person of greater capacity, and has a knowlege of such languages, at least, as make a considerable figure in Printing ; such as Latin, French, Italian, and Spanish. And because Greek and Hebrew is interspersed in most Works of learning, a Corrector ought not to be a stranger to either. To have

have a competent knowlege of what has been recited, besides a quick and discerning eye, are the proper accomplishments by which a Corrector may raise his own and his Master's credit: for it is a maxim with Booksellers, to give the first edition of a work to be done by such Printers whom they know to be either able Correctors themselves, or that employ fit persons, tho' not of Universal learning, and who know the fundamentals of every Art and Science that may fall under their examination. We say *Examination*: for in cases where a Corrector is not acquainted with the subject before him, he, together with the person that reads to him, can do no more than literally compare and cross-examine the Proof by the Original, without altering either the Spelling, or Punctuation; since it is an Author's province to prevent mistakes in such case, either by delivering his Copy very accurate, and fairly written, or by carefully perusing the Proof-sheet. But where a Corrector understands the language and characters of a work, he often finds occasion to alter and to mend things that he can maintain to be either wrong, or else ill digested. If therefore a Corrector suspects Copy to want revising, he is not to postpone it, but to make his emendations in the Manuscript before it is wanted by the Compositor, that he may not be hindered in the pursuit of his business; or prejudiced by alterations in the proof, especially if they are of no real signification; such as far-fetch'd spelling of Words, changing and thrusting in Points, Capitals, or any thing else that has nothing but

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fancy and (perhaps pettish) humour for its authority and foundation.

What is chiefly required of a Corrector, besides espying literal faults, is to Spell and to Point after the prevailing method and genius of each particular language: but these being two points that never will be reconciled, but always afford employment for pedantic Critics, every Corrector ought to fix upon a method to spell ambiguous words and compounds always the same way. And that the Compositors may become acquainted and accustomed to his way of spelling, the best expedient would be to draw out, by degrees, a Catalogue of such ambiguous words and compounds. But it is with regret we see some Correctors rather break the measures for conformity, than lay the foundation thereto, that they may find subterfuges for spelling the same word different ways; pretending at the same time to have Derivation and Etymology on their side, when it is rather with a view to make a Proof look *foul*, because the Compositor has not made so many *real* faults as Correctors sometimes chuse to see, lest they should be suspected of having been remiss in reading a Proof attentively.

As it is necessary that Correctors should understand languages, so it is requisite that they should be acquainted with the nature of Printing, else they will be apt to expose themselves in objecting against several things that are done according to method and practice in Printing. It is for this reason that Correctors in most Printing-houses are chosen out of Compositors that are thought
capable

capable of that office; and who know how not only to correct literal faults, but can also discern where improprieties in workmanship are used; which cannot be expected in Gentlemen who have no sufficient knowledge of Printing: and it would be very ungenerous in a Compositor to swerve from the common rules in practice, for his convenience, because the Corrector is not a Printer enough to find fault with it.

The manner in which Correctors take notice of faults in a Proof, is by particular symbols and signs, that are marked in the Margin, opposite the line that has the faults in it: for it is a General law in Printing, That whatsoever fault is not marked or taken notice of in the Margin, the Compositor is not answerable for, if it passes unobserved, and not corrected. To make therefore Gentlemen acquainted with the characters that are used by Correctors, we will describe them in the following manner, viz.

1. If they espy a wrong letter in a word, they draw a short stroke through it, and make another short stroke in the Margin, behind which they mark the letter that is to make the word right; and this they do to all other faults that may happen in the same line; always drawing a *perpendicular* stroke thro' the wrong letter, and marking the right one in the Margin, with a similar stroke *before* it. In this manner they correct also whole words; drawing a stroke cross the wrong word, and writing the right one in the Margin, opposite the faulty line, and with a stroke before it.

2. If a Space is wanting between two words, or

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letters, that are to stand separated, they draw a parallel stroke where the separation is to be, and put this sign # opposite in the Margin. Again, where words or letters should join, but stand separated, they make this mark  under the place of separation, and signify the junction of them by the same mark in the Margin.

3. If a letter or letters, word or words are set double, or otherwise require to be taken out, they draw a dash cross the superfluous word, or a parallel stroke down the useless letter, and make this mark of *deleatur*  in the Margin: but if a word is to be supplied by another, they strike the wrong word out, and write the right or better word in the Margin.

4. If a letter is turned, they make a dash under it, and put this mark  in the Margin.

The Article of marking *turned* letters, tries a Corrector's skill in knowing the *true* formation of them, without which it would be better to mark turned letters in the same manner as they do *wrong* letters, unless they are very sure that they can distinguish b d n o p q s u x z, when they are turned, from when the same letters stand with their Nick the right way.

5. If a Space sticks up and appears betwixt words, or in other places, they signify it by marking a parallel stroke | in the Margin.

6. If words or letters are to be transposed, they incircle the uncouth words thus, one give me, instead of, Give me one; and put a mark like a large Greek Circumflex in the Margin: but if several words are to be transposed, they mark their right order by figures over them, and put the
same

same number of figures (in a series) in the Margin, in this manner, viz. | 1 2 3 4 5 6

7. Where matter is run on that should begin a new Paragraph, they draw a stroke down the place, and this mark, [in the Margin : but where a new Paragraph should have gone on, and be continued, they draw a short line after the broke-off matter, and write in the Margin, *No Break*.

8. If letters or words of one sort of characters are to be changed into another, they make a stroke underneath the word or letter, and intimate on the Margin in what Letter it is to be, by marking *Rom.* or *Ital.* accordingly.

9. Where so much of the Copy is left out as will be troublesome to write it in the Margin, they draw a parallel stroke where the omission begins, and write opposite in the Margin, *Out* ; or else, *See Copy*.

10. Where words are struck out that are afterwards again approved of, they mark dots under such words, and write in the Margin, *Stet*.

After these items for Correcting the faults in a Proof, we add the following summary observation, viz. That whatever is wrong and faulty in a Proof, is to be taken notice of either by drawing a parallel stroke *through* single letters ; or by making a rectilinear dash *cross* a wrong word or words ; or else by marking an even stroke *underneath* a word or words that are to be changed into other characters ; and that, Whatever has been taken notice of as faulty in the matter, must have all marked *in the Margin*, and opposite the line, that will mend the fault or faults, either
by

by Changing, Adding, or Taking-away ; observing at the same time to distinguish one Correction from another by a stroke between each. And this, we judge, will be sufficient to assist Gentlemen in properly correcting their works ; without pointing out to them how to mark letters that stand out of line, or are of a wrong Fount ; these coming more properly under the cognizance of a Corrector who is a Printer.

The Proof being now read, and the *real* faults marked distinctly and fair, the Corrector examines the pages of the Sheet, or Form, whether they are imposed right ; likewise whether the Signatures are put to the proper pages ; and at last, whether the folio of the first page is right ; and whether the rest follow in a numerical order. After which the Proof is given to the Compositor, to correct it in the metal.

Of Correcting in the Metal.

BY Correcting we understand here the rectifying of such Faults, Omissions, and Repetitions as are made by the Compositor, either thro' inadvertency, or else thro' carelessness. And tho' the term of Corrections is equally given to the Alterations that are made by Authors, it would be more proper to distinguish them by the name of *Emendations* ; notwithstanding it often happens, that after repeatedly mending the matter, the first conceptions are at last recalled : for the truth whereof none can be better vouchers than Compositors, who often suffer by fickle Authors that know no end of making Alterations, and
at

at last doubt whether they are right or wrong; whereby the work is retarded, and the workman greatly prejudiced in his endeavours; especially where he is not sufficiently satisfied for spending his time in humouring whimsical Authors.

Correcting is the most disagreeable work that belongs to Compositors; who therefore endeavour to do their work not only expeditiously, but also clean and correct. Accordingly some are very accurate in Distributing, that they may trust to their taking up right letters in Composing, when their attention perhaps is absent; whereas others can neither make dispatch, nor depend upon accuracy, unless they confine themselves to silence, and are not disturbed by idle, insignificant, and even indecent talking: and this being disagreeable to most Compositors, may be the reason that Pressmen do not follow their exercises in the same room with the former.

In correcting the First Proof, we seldom have any other faults to mend than those of our own committing, unless the Corrector heightens them by his peculiarities. But notwithstanding all the care that can be taken, the best of workmen cannot boast of being exempted from setting Doubles, and leaving Outs—two accidents that are attended with extraordinary trouble, and are seldom rectified without overrunning. In such cases a judicious Compositor considers first well in what manner an Out may be got in, or a Double be drove out, without making a glaring Botch; and accordingly examines his matter, whether overrunning forward, or backward, will best answer

his

his purpose. But a great deal of trouble might be saved in cases of Outs and Doubles, would Correctors try to add as much as will fill up the Double; or to shorten the matter, to make room for an Out; unless both the one and the other are too considerable for that expedient; which otherwise might be safely ventured, without either castrating or corrupting a Writer's meaning. This would be a sure means to secure a neat Compositor's workmanship and care in true spacing his matter; whereas that beauty is lost by Alterations and Over-running.

What is required of a Compositor when he goes about correcting a foul Proof, is a *sharp* Bodkin, and Patience, because without them the Letter cannot escape suffering by the steel; and hurrying will not permit him to justify the lines true. No wonder therefore to see Pidgeon-holes in one place, and Pi in another.

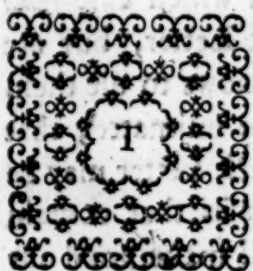
The First Proof being corrected, a Perfect sheet is pulled clean, to be sent to the Author, or to the person by him authorized; either of whom, if they understand the nature of Printing, will not defer reading the sheet, but return it without any alterations perhaps, to be made ready for the Press. But because such good Authors are very scarce, Compositors are despirited every time they send a Proof-sheet away, as not knowing when and how it may be returned, and how many times more it will be wanted to be seen again, before the Author is tired, or rather ashamed, of altering more.



C H A P. XII.

Observations upon GREEK, and HEBREW.

I.

Observations upon GREEK.

THE Greek is one of the Sacred languages, and more frequently used in Printing than any of the rest; which makes it necessary almost for every Printing-house to be furnish'd with Greek characters, tho' not to the same amount of weight: for a quantity of Greek letter that will moderately fill a Case, and that consists of no other than *useful* Sorts, is sufficient to serve the common turn for Notes, Motto's, Words, &c. and such a parcel of useful Sorts might be lodged in a Common pair of Cases, were some large Boxes reduced into smaller ones. But this is impracticable where Ligatures and Abbreviations abound, and where Seven-hundred and fifty Boxes are required for the different Sorts in a Fount of Greek. What induced the first Founders of the

Art to perplex themselves with cutting and casting so many different Abbreviations and Contractions, may be partly guessed, by supposing that they were intended to imitate Greek Writing ; and to grace them with the same flourishes of the pen : but what could prompt them to confound themselves with an infinite number of Ligatures, we cannot well account for ; and only suggest, that it was the contrivance of Letter-cutters, to promote their own business. But this unprofitable improvement has almost entirely lost its credit ; and Greek, at present, is cast almost every-where without Ligatures and Abbreviations, unless where Founders will not forbear thrusting them in ; or where they have express orders to cast them, for Classical and other Works of consequence ; in which case *some* Ligatures not only grace Greek Letter, but are also *Fat* to a Compositor who knows to use them properly. But because we have intimated, that the *useful* Sorts of a Fount of Greek Letter may be lodged in a pair of Common Cases that contain no more than 154 Boxes, we will make good our assertion by a Scheme for that purpose ; which will incontestably prove, that a great many of the Sorts must be needless, where their number occupies 750 Boxes. It must however be observed, that almost Three-hundred of these Sorts are the same, and have no other difference than that of being kerned on their hind side ; for we remember to have seen Greek with Capitals kerned on both sides. But before we say any more about Ligatures, we will consider the single letters of the Greek, and accordingly exhibit

The G R E E K Alphabet.

ἄλφα	Alpha	A	α	a
βῆτα	Bêta	B	{ β } ε	b
γάμμα	Gamma	Γ	{ γ } γ	g
δέλτα	Delta	Δ	δ	d
ἐπίλιν	Epsilon	E	ε	e short
ζῆτα	Zêta	Z	{ ζ } ς	z
ἥτα	Eta	H	η	e long
θῆτα	Thêta	Θ	{ θ } θ	th
ιώτα	Jôta	I	ι	i
κάππα	Kappa	K	κ	k
λάμβδα	Lambda	Λ	λ	l
μῦ	Mu	M	μ	m
νῦ	Nu	N	ν	n
ξῖ	Xi	Ξ	ξ	x
ο μικρόν	Omicron	O	ο	o short
πί	Pi	Π	{ π } π	p
ῥῶ	Rho	P	{ ρ } ρ	r
σίγμα	Sigma	Σ	{ σ } ς	s
ταῦ	Tau	T	{ τ } τ	t
υπίλιν	Ypsilon	Υ	υ	y
φι	Phi	Φ	φ	ph
χι	Chi	X	χ	ch
ψι	Psi	Ψ	ψ	pf
ω μέγα	Omega	Ω	ω	o long

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The Greek Alphabet contains Seventeen Consonants, and Seven Vowels.

Two Vowels make a Diphthong; of which there are Six, that are called *proper* Diphthongs.

αι αυ ει ευ οι ου.

Instead of αι ηι and ωι, the Greeks write α η and ω; the Point under these Vowels denoting the *Jota*, which therefore is called *Jota subscriptum*. But because Capitals have no Subscripts, the Jota is put in Lower-case to the Capital letter; as, ΤΩΙ ΠΟΙΗΘΗ.

The Greek Vowels admit of two Aspirations, viz. *Spiritus Asper* [¨], and *Spiritus Lenis* [´].

Spiritus asper has the sound of an *h*; but before a word in large Capitals it is supplied by the letter H, as in HEKATON.

All the words that begin with a Vowel, have one of these Aspirations over them; but the Vowel Ypsilon admits of no other than the *Spiritus asper*, at the beginning of a word.

In Diphthongs the *Spiritus* is put over the *second* Vowel, as αὐτός, not αὐτός.

Of all the Consonants, the letter ρ, at the beginning of a word, has an *Asper* over it, as ῥέω; and where two ρ's meet in a word, the first has a *Lenis*, and the other an *Asper* over them.

The Greek has Three Accents, viz. *Acute*, [´] to be put to syllables that are pronounced *sharp*.

Grave, [`] to stand with syllables that are pronounced *heavy*.

Circumflex, [˘] to be placed over syllables that are pronounced *long*.

The

The *Apostrophe* ['] is used for cutting off the Vowels α ε ι ο, and the Diphthongs αι and οι, when they stand at the end of a word, and the next word begins with a Vowel; as, παρ' αὐτῶ, for παρὰ αὐτῶ; πάνι' ἔλεγον, for πάνια ἔλεγον.

Sometimes the *Apostrophe* contracts two words into one; as, καὶ γὰρ for καὶ ἐγὼ, ἐγὼ μα for ἐγὼ οἶμα, καὶ κεῖν for καὶ ἐκεῖ.

Sometimes an *Apostrophe* supplies the first Vowel beginning a word; as, ὦ 'γαθὲ for ὦ ἀγαθὲ, πῶ 'ςι for πῶ ἐςι: but this chiefly happens in Poetry.

But the Prepositions περὶ and πρὸ suffer no *Apostrophe*, tho' the next word begins with a Vowel; for we write, περὶ ὑμῶν, πρὸ ἐμῶ; περὶ αὐτον, πρὸ ἐτῶν, &c.

The *Diæresis* [¨] separates two Vowels, that they may not be taken for a Diphthong; thus, αὔτη with a *Diæresis* makes three syllables; but without a *Diæresis* αυ is a Diphthong, and makes αὐτὴ have but two syllables.

Diaſtole [,] is put betwixt two Particles that would bear a different sense without it; thus ὅ,τε ὅ,τι signifies *whatever*; whereas ὅτε stands for *as*, and ὅτι for *that*. τό,τε with a *Diaſtole* implies *and this*; but when contracted, it answers to the Adverb *then*.

The sign of *Interrogation*, in the Greek, is made by a Semicolon [;], and is of the same signification with this mark, viz. ?

The *Colon*, in the Greek, is made by an inverted Full-point [·], and is of the same signification with this sign, viz. :

The

A GREEK Case, shewing how the Useful Sorts that are required in a Fount of that Letter, may be contained in a pair of Common cases of the usual dimensions.

The Upper Cafe.

A	B	Г	Δ	E	Z	H
Θ	Ι	Κ	Λ	M	N	Ξ
Ο	Π	Ρ	Σ	T	Υ	Φ
Χ	Ψ	Ω		Γ	Ζ	Ψ
Α	Β	Γ	Δ	Ε	Ζ	Η
Θ	Ι	Κ	Λ	Μ	Ν	Ξ
Ο	Π	Ρ	Σ	Τ	Υ	Φ
Χ	Ψ	Ω		Γ	Ζ	Ψ
Α	Β	Γ	Δ	Ε	Ζ	Η
Θ	Ι	Κ	Λ	Μ	Ν	Ξ
Ο	Π	Ρ	Σ	Τ	Υ	Φ
Χ	Ψ	Ω		Γ	Ζ	Ψ

Greek Contractions and Abbreviations.

δι	αλ	obl.	παρ	παρ	orn.
δι	αλλ	ditto	παρ	παρ	ditto
ἀπο	ἀπο	inf.	παρ	παρ	ditto
αὐτῶ	αὐτῶ	orn.	παρ	παρ	ditto
αὐτῶ	αὐτῶ	ditto	παρ	παρ	ditto
γάρ	γάρ	uscf.	παρ	παρ	orn.
γεν	γεν	orn.	παρ	παρ	ditto
γενεῖαι	γενεῖαι	obl.	παρ	παρ	uscf.
δια	δια	ditto	παρ	παρ	ditto
δὲ	δὲ	uscf.	παρ	παρ	ditto
εἶναι	εἶναι	obl.	παρ	παρ	uscf.
εὐ	εὐ	inf.	παρ	παρ	final
εἰ	εἰ	final	παρ	παρ	obl.
ελ	ελ	obl.	παρ	παρ	ditto
ην	ην	orn.	παρ	παρ	ditto
κα	κα	uscf.	παρ	παρ	conv.
κατὰ	κατὰ	conv.	παρ	παρ	obl.
κεφάλαιον	κεφάλαιον	ob.	παρ	παρ	ditto
μεν	μεν	ditto	παρ	παρ	ditto
μεν	μεν	orn.	παρ	παρ	ditto
μεν	μεν	obl.	παρ	παρ	orn.
μετὰ	μετὰ	conv.	παρ	παρ	obl.
μαρ	μαρ	obl.	παρ	παρ	orn.
μῶν	μῶν	ditto	παρ	παρ	uscf.
οἶον	οἶον	ditto	παρ	παρ	inf.
ος	ος	final	παρ	παρ	orn.
ου	ου	uscf.	παρ	παρ	ditto
περ	περ	inf.	παρ	παρ	obl.
παρ	παρ	obl.	παρ	παρ	orn.

Every

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Every parcel of Greek Letter being charged with more or less different sorts of Ligatures, Abbreviations, and Contractions, we have thought it immaterial to exhibit all their figures, considering that they are of no other service than to heighten charges; to be ballast in Cases; and to frighten a young Compositor, at the sight of the great number of Boxes which they undeservedly occupy; for of what advantage can it be to a Compositor to put himself out of his position, to come perhaps to *αι αυ ει, γα δε δι κο λυ μω*, and hundreds of the like Sorts, in a piece, when he may take up two single letters sooner, out of Cases of common dimensions? In the mean time we have filled one single page with such Abbreviations as for the most part vary from the shape of their separate letters; and at the same time taken the liberty to distinguish them into such as we judge to be either obsolete, insignificant, ornamental, convenient, or useful; leaving every Printer at liberty to chuse what Sorts he pleases; since we are of opinion, that Founders now would rather put by, or destroy the Punches and Matrices of obsolete and useless Sorts, than thrust them upon the Printer, had they proper notice given them of what to introduce, or to leave out in a Fount: for we judge that it is less profitable to cast 500 pound weight of Seven hundred, than of Two hundred Sorts; which, however, was not regarded by former Founders, who seemingly studied their own interest too abstractedly from that of a Printer's.

The HEBREW Alphabet.

Aleph	א	'
Beth	ב	b
Gimel	ג	g
Daled	ד	d
He	ה	h
Vau	ו	v Conson ^t
Zajin	ז	ds
Cheth	ח	ch
Teth	ט	t
Jod	י	j Conson ^t
Caph	כ	k
Lamed	ל	l
Mem	מ	m
Nun	נ	n
Samech	ס	f
Ajin	ע	gn
Pe	פ	p
Tzadde	צ	tz
Coph	ק	k
Resch	ר	r
Schin	ש	sch
Thau	ת	t

Letters that have a likeness to others.

Beth	Caph		
ב	כ		
Gimel	Nun		
ג	נ		
Daleth	Caph	Resch	
ד	ך	ר	
He	Cheth	Thau	
ה	ח	ת	
Vau	Zajin	Jod	Nun
ו	ז	י	נ
Tet ^h	Mem		
ט	מ		
Mem	Samech		
ד	ס		
Aijn	Tzadde		
ע	צ		

FINAL LETTERS.

Caph	Mem	Nun	Pe	Tzadde
ך	ם	ן	ף	ץ

The following Five letters are cast broad, and are used at the end of words, viz.

Aleph	He	Lamed	Mem	Thau
א	ה	ל	מ	ת

but are not counted among the Final Letters, being contrived for Justifying, because Hebrew is not divided.

The

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The Letters of the Hebrew Alphabet are all Consonants; and the Points underneath them are the Vowels.

The Hebrews have Seventeen Vowels, viz.

I. Five that are pronounced *long*, viz.

✓ Kamez,	a o
.. Tfere,	e
· Chireck magnum	i [under ']
· Cholem	o [over ']
· Schurek	u

II. Five that are pronounced *short*, viz.

· Patach	a
· Sægol	e
· Chirek parvum	i
· Kamezchatuph	o
· Kybbuz	u

III. Seven that are pronounced *very short*, viz.

· Patach furtivum	a
· Scheva	e
· Chateph-Patach	'a
· Chateph-Sægol	e
· Chateph-Kamez	o
· Dagesch	
· Mappik.	

The Dagesh is either *forte*, or *lenis*.

Dagesch forte may have a place in all the letters, except א ה ו ע ז ר; and it makes the letter sound double.

Dagesch lene has its place in כ פ ת ב ג ד, and raises the sound of the letter.

Mappik has its place in the letters He and Yod.

Raphe, is a short dash that heretofore was put over **בגדכפת** when they had no Dagesh; to shew that they should be pronounced soft, and with the aspiration of an *h*.

Maccaph — is used to connect words together; which is common in Hebrew.

Soph-Pasak, is the name of the two great Points [:] which stand at the end of each verse in the Hebrew Bible.

Besides the Vowels, the Hebrews have various Accents, of which some have their place over, and some under the letter. They are not used in all Hebrew Writings, but only in some Books of the Bible, where they stand for Notes to sing by, and are therefore called *Accentus tonici*. Others, again, are named *Accentus distinctivi*, because they distinguish the sense, as Pointing does in the English: and still others have the appellation of *Ministri*, or *servi non distinctivi*, which shew the Construction and Connexion of words. The figures, names, and signification of the Accents that stand *over* the letters, are as follow, viz.

Segol, or Segolta	ˆ	strong Colon
Sakeph katon	:	Comma
Sakeph gadol	"	Ditto
Refia, or Rbhia	˙	Ditto
Sarka	˘	Semicomma primum
Pasta	˙	Ditto
Geresch	˘	Semicomma secundum
Geraschajim	"	Ditto
Telischa gedola	˘	Semicomma tertium
Pafer minor	˘	Semicomma quartum
Pafer major	˘˘	Ditto
Karne para	˘˘	Ditto

Schal-

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Schalscheleth	' Semicolon
Pefik, or Legarme	' Ditto
Kadhma	' Semi-comma
Telischa ketanna	' Ditto

The following Accents have their place *under* the Letters ; viz.

Silluk	, Punctum
Atnach	, Colon
Tiphcha	, Semicomma primum
Tefir	, Ditto
Jethif	, Semicolon
Munach	, Semicomma
Merca simplex	, Ditto
Merca duplex	, Ditto
Mahpach	, Ditto
Darga	, Ditto
Meajela	, Ditto
Jerach ben jomo	, Ditto

The Hebrew has no Capitals ; and therefore letters of the same shape, but of a large Body, are used at the beginning of Chapters, and other parts of Hebrew work.

But we must not pronounce it a fault, if we happen to meet in some Bibles with words that begin with a letter of a much larger Body than the mean Text ; nor need we be astonish'd to see words with letters in them of a much less Body than the mean Text ; or wonder to see final letters used in the middle of words ; for such Notes shew that they contain some particular and mystical meaning. Thus in 2 Chron. I. 1. the word *Adam* begins with a letter of a larger size than the rest, thereby to intimate, that Adam is the father

of all Mankind. Again, in Genes. I. 1. the great Beth in the word *Bereſchith* ſtands for a Monitor of the great and incomprehenſible work of Creation. Contrary to the firſt, in Prov. XXVIII. 17. the Daleth in the word *Adam* is conſiderably leſs than the Letter of the main text, to ſignify, that whoever oppreſſes an other openly or clandeſtinely, tho' of a mean condition; or who ſheds innocent blood, is not worthy to be called Man.

Sometimes the open or common Mem ſtands in the room of a final one; as in Nehem. II. 13. where the word *ben* has an open Mem at the end, in alluſion to the torn and open walls of Jeruſalem, of which there is mention made; and, in Eſ. VII. 14. where the Prophet ſpeaks of the Conception of the Virgin Mary, the Mem in the word *baalma*, or Virgin, is a cloſe or final letter, to intimate the virginity of the mother of our Saviour. Such are the peculiarities of ſome Jewish Rabbi's in Bibles of their publication; of which we have inſtanced the above, to caution Compoſitors not to take them for faults, if ſuch myſtical writings ſhould come under their hands.

For the reſt, Hebrew reads from the right to the left, like all other Oriental languages, except the Ethiopic and Armenian. In compoſing Hebrew, therefore, the Jews begin at the end of the Compoſing-ſtick, and juſtify the Vowels and Accents over and under the letters after the line of Matter is adjusted. But Points ſerving often to make the ſenſe of a word ambiguous, they are ſeldom uſed in any other than Theological and Grammatical Writings.

The

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The Hebrew, like the Greek, has more Sorts than are required in a complete Fount; which renders it difficult to make room for them in Cases of common dimensions; considering that the Powers of the Hebrew Alphabet are distinguish'd by Points that letters have either in their ventre, or over their body. Accordingly we observe in some Founts the *Dagesch forte* to have a place in *all* the letters of the Alphabet, tho' it is not admitted into five of them. The second series is, the *whole* Alphabet with a *Cholem* over each letter: and a third Alphabet has the *Dagesch* in the ventre, and the *Cholem* a-top. Exclusive of which treble Alphabet, some Founders cast a fourth that is kerned on both sides, and makes the Alphabet with a *Cholem* needless, because by the help of the kerned Alphabet not only the *Cholem*, but even the Vowels may be made to stand in their proper places, provided they are cast after the manner of Greek Accents, thin, and inclining towards the middle of the foot of letters. Thus the Four recited Alphabets take up all the Boxes of a common Upper-case. But to make room for the rest in a Lower-case, cannot be done without dividing it into more Boxes than Fifty-six. To find therefore the difference, we will mention the Lower-case Sorts in the following order, viz.

The plain Alphabet, requirs Boxes	22
Final Letters, plain	5
Final Caph with Dagesch, Kametz, &c.	3
Broad letters, at the end of words	5
Vowels	10

Mac-

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Maccaph, and Soph-Pafuk	—	—	2
Accents, 16 <i>over</i> , and 12 <i>under</i> letters			28
Quadrats & Spaces for Accents, and Letter			8

According to this Calculation the Lower-case for Hebrew Sorts should have above Four-score Boxes; which exceed the number of those in a common Case by Seven-and-twenty. But because all the above Sorts are recited on purpose to shew which of them are needless, it will not be difficult in a well-concerted Fount of Hebrew to find room in the Upper-case for the Accents, which will at once allow for the supernumerary Sorts.

In the mean time we are persuaded, that a Sketch of a Hebrew Case, as well as of a Greek one, is best drawn out by him who first has acquainted himself with the number of Sorts in a Fount, and who afterwards knows to dispose of them in such a manner as makes their situation both conformable and collateral: which we had in view in the above specification of Hebrew Sorts. Lastly, we observe, that Hebrew being a Sacred language, is chiefly studied by Divines, who often make use of Points in Theological writings; tho' plain Hebrew as well as Greek, are understood and very frequently printed without Points or Accents. But that the use of such Pedagogic Symbols will one time cease, is the hope of all that delight in beholding neat Letter disrobed of all intruders upon its native beauty.



CHAP. XIII.

*Of sundry Alphabets, Signs, Symbols,
and Characters.*

I. The ARABIC Alphabet.

I.	V.	IV.	III.	II.	VI.	VII.
Elif	ا	ا	ا	ا	A	1
Be	ب	ب	ب	ب	B	2
Te	ت	ت	ت	ت	T	400
Thfe	ث	ث	ث	ث	T	500
Gjim	ج	ج	ج	ج	G	3
Hha	ح	ح	ح	ح	Hh	8
Cha	خ	خ	خ	خ	Ch	600
Dal	د	د	د	د	D	4
Dhfal	ذ	ذ	ذ	ذ	D	700
Re	ر	ر	ر	ر	R	200
Ze	ز	ز	ز	ز	Z	7
Sin	س	س	س	س	S	60
Sjin	ش	ش	ش	ش	Sj	300
Sad	ص	ص	ص	ص	S	90
Dad	ض	ض	ض	ض	D	800
Ta	ط	ط	ط	ط	T	9
Da	ظ	ظ	ظ	ظ	D	900
Ain	ع	ع	ع	ع	Ai	70
			Q q			Gain

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I.	V.	IV.	III.	II.	VI.	VII.
Gain	غ	غ	×	غ	G	1000
Fe	ف	ف	×	ف	F	80
Kaf	ق	ق	×	ق	K	100
Kef	ك	ك	≤ك	ك≤	C	20
Lam	ل	ل	ل	ل	L	30
Mim	م	م	×	م	M	40
Nun	ن	ن	×	ن	N	50
Waw	و	و		و	W	6
He	ه	ه	ه	ه	H	5
Ie	ي	ي	×	ي	I	10

The Numerals over the several Columns of this Alphabet are of the following signification, viz.

- I. Shews the Order and Names of the letters.
- II. Exhibits the common letters of the Arabic Alphabet.
- III. Represents the connecting letters in the middle of words.
- IV. Comprehends the proper and absolute Final letters.
- V. Includes the Connecting Final letters.
- VI. Demonstrates the Power or Signification of the Arabic letters.
- VII. Expresses the Numerical contents of the several letters of the Alphabet.

II. *The SYRIAC Alphabet.*

	IV.	III.	II.	I.	
Olaf		Ⲁ		ⲁ	A
Beth	Ⲃ	ⲃ	Ⲅ	ⲅ	B
Gomal	Ⲇ	ⲇ	Ⲉ	ⲉ	G
Dolath		Ⲋ		ⲋ	D
He		Ⲍ		ⲍ	H
Waw		Ⲏ		ⲏ	W
Zain		Ⲑ		ⲑ	Z
Hheth	Ⲓ	ⲓ	Ⲕ	ⲕ	Hh
Teth	Ⲗ	ⲗ	Ⲙ	ⲙ	T
Yud	Ⲏ	ⲏ	Ⲑ	ⲑ	Y
Cof	Ⲓ	ⲓ	Ⲕ	ⲕ	Kh
Lomad	Ⲗ	ⲗ	Ⲙ	ⲙ	L
Mim	Ⲏ	ⲏ	Ⲑ	ⲑ	M
Nun	Ⲓ	ⲓ	Ⲕ	ⲕ	N
Semcath	Ⲗ	ⲗ	Ⲙ	ⲙ	S
E	Ⲏ	ⲏ	Ⲑ	ⲑ	E
Pe	Ⲓ	ⲓ	Ⲕ	ⲕ	P
Sode		Ⲋ		ⲋ	S
Kof	Ⲃ	ⲃ	Ⲅ	ⲅ	K
Rish		Ⲋ		ⲋ	R
Shin	Ⲓ	ⲓ	Ⲕ	ⲕ	Sh
Tau		Ⲍ		ⲍ	T

I. Shews the Common letters.

II. Letters joined to the following only.

III. Letters joined to the preceding only.

IV. Letters joined to the following and preceding.

Q q 2

III

III. *The SAMARITAN Alphabet, jointly with the Chaldee, or Hebrew Characters.*

Samaritan.	Chaldee.	Names.	Power.	Numbers.	Final.
Ⲁ	א	1 <i>Aleph</i>	<i>Aspiration</i>	1	
ⲁ	ב	2 <i>Beth</i>	<i>B</i>	2	
Ⲃ	ג	3 <i>Gimel</i>	<i>G</i>	3	
ⲃ	ד	4 <i>Daletb</i>	<i>D</i>	4	
Ⲅ	ה	5 <i>He</i>	<i>H</i>	5	
ⲅ	ו	6 <i>Vau</i>	<i>V</i>	6	
Ⲇ	ז	7 <i>Zain</i>	<i>Z</i>	7	
ⲇ	ח	8 <i>Chetb</i>	<i>Ch</i>	8	
Ⲉ	ט	9 <i>Tetb</i>	<i>T th</i>	9	
ⲉ	י	10 <i>Iod</i>	<i>Ij y</i>	10	
Ⲋ	כ	11 <i>Capb</i>	<i>K</i>	20	Ⲛ 500
ⲋ	ל	12 <i>Lamed</i>	<i>L</i>	30	
Ⲍ	מ	13 <i>Mem</i>	<i>M</i>	40	ⲛ 600
ⲍ	נ	14 <i>Nun</i>	<i>N</i>	50	Ⲝ 700
Ⲏ	ס	15 <i>Samak</i>	<i>S</i>	60	
ⲏ	ע	16 <i>Ain</i>	<i>H gb ngb</i>	70	
Ⲑ	פ	17 <i>Peb</i>	<i>P pb</i>	80	ⲝ 800
ⲑ	צ	18 <i>Tzade</i>	<i>T tz</i>	90	Ⲟ 900
Ⲓ	ק	19 <i>Copb</i>	<i>K</i>	100	ⲟ 1000
ⲓ	ר	20 <i>Refb</i>	<i>R</i>	200	
Ⲕ	ש	21 <i>Sbin</i>	<i>Sb f</i>	300	
ⲕ	ת	22 <i>Tau</i>	<i>T th</i>	400	

The difference between the Hebrew and the Samaritan Text consists in nothing else than the peculiar Characters that are used for one and for the other; the Names and Powers of Letters being the same in both Alphabets.

IV. The COPTIC ALPHABET.

Figure.	Name.	Power.	Figure.	Name.	Power.
Α α	<i>Alpha</i>	<i>A.</i>	Π π	<i>Pi</i>	<i>P.</i>
Β β	<i>Bita</i>	<i>B. V.</i>	Ρ ρ	<i>Ro</i>	<i>R.</i>
Γ γ	<i>Gamma</i>	<i>G.</i>	Σ σ	<i>Sima</i>	<i>S.</i>
Δ δ	<i>Dalda</i>	<i>D.</i>	Τ τ	<i>Tau</i>	<i>T.</i>
Ε ε	<i>Ei</i>	<i>E.</i>	Υ υ	<i>Ypsilon</i>	<i>Y. U.</i>
Ϛ ϛ	<i>So</i>	<i>S.</i>	Φ φ	<i>Pbi</i>	<i>Pb.</i>
Ζ ζ	<i>Zita</i>	<i>Z.</i>	Χ χ	<i>Cbi</i>	<i>Cb. Græc.</i>
Η η	<i>Hita</i>	<i>I. Æ.</i>	Ω ω	<i>O</i>	<i>O long.</i>
Θ θ	<i>Tbita</i>	<i>Tb.</i>	Ϙ ϙ	<i>Sbei</i>	<i>Sb.</i>
Ι ι	<i>Jauda</i>	<i>J.</i>	Ϛ ϛ	<i>Fei</i>	<i>F.</i>
Κ κ	<i>Kappa</i>	<i>K.</i>	ϣ ϛ	<i>Kbei</i>	<i>Kb.</i>
Λ λ	<i>Lauda</i>	<i>L.</i>	ϥ ϥ	<i>Hori</i>	<i>H.</i>
Υ υ	<i>Mi</i>	<i>M.</i>	Χ χ	<i>Janja</i>	<i>J jod.</i>
Ϟ ϟ	<i>Ni</i>	<i>N.</i>	ϣ ϛ	<i>Sbima</i>	<i>Sb.</i>
Ξ ξ	<i>Xi</i>	<i>X.</i>	ϥ ϥ	<i>Dbei</i>	<i>Db.</i>
Ο ο	<i>Oshort.</i>	<i>O</i>	Ψ ψ	<i>Epsi</i>	<i>Pf.</i>

The Copts are the native Egyptians; and their language, therefore, called the *Coptic*: but the Arabic prevails so universally in Egypt, that the knowlege of the antient language of the country is utterly destroyed. In the mean time the most antient language in the world, viz. the Egyptian, is preserved in the Coptic to the present time. But whether the Coptic are the antient letters of the Egyptians, is much doubted; considering that they are nothing else but the Greek, with the addition of some few letters, to expresse some particular sounds.

V. *The English SAXON Alphabet.*

A	<i>A</i>	a	<i>a</i>	π
B	<i>B</i>	b	<i>b</i>	
C	<i>C</i>	c	<i>c</i>	
D	<i>D</i>	ḋ	<i>d</i>	
Ð	Dh	ḏ	<i>db</i>	
E	<i>E</i>	e	<i>e</i>	e
F	<i>F</i>	f	<i>f</i>	
G	<i>G</i>	g	<i>g</i>	
H	<i>H</i>	h	<i>h</i>	
I	<i>I</i>	i	<i>i</i>	i
K	<i>K</i>	k	<i>k</i>	k
L	<i>L</i>	l	<i>l</i>	
Ṣ	<i>M</i>	m	<i>m</i>	
N	<i>N</i>	n	<i>n</i>	
O	<i>O</i>	o	<i>o</i>	
P	<i>P</i>	p	<i>p</i>	
Q	<i>Q</i>	q	<i>q</i>	
R	<i>R</i>	r	<i>r</i>	
s	<i>S</i>	s	<i>s</i>	
T	<i>T</i>	t	<i>t</i>	
V	<i>V</i>	u	<i>u</i>	
W	<i>W</i>	w	<i>w</i>	w
X	<i>X</i>	x	<i>x</i>	
Y	<i>Y</i>	y	<i>y</i>	
Z	<i>Z</i>	z	<i>z</i>	
		þ	<i>th</i>	þ þ
		ƿ	<i>that</i>	
		ȝ	<i>and</i>	

The letters of the Saxon Alphabet are not always of the same formation; which we thought fit to shew, by putting in the Margin those letters which vary from our main Alphabet.

VI. *The Old English, or* BLACK Alphabet. | VII. *The High Dutch, or* GERMAN Alphabet.

A	a	A	a	A	a	Diphthongs
B	b	B	b	B	b	
C	c	C	c	C	c	
D	d	D	d	D	d	
E	e	E	e	E	e	Letters of Ab- breviation.
F	f	F	f	F	f	
G	g	G	g	G	g	
H	h	H	h	H	h	Ligatures.
I	i	I	i	I	i	
J	j	J	j	J	j	
K	k	K	k	K	k	Comma.
L	l	L	l	L	l	
M	m	M	m	M	m	
N	n	N	n	N	n	Diphthongs
O	o	O	o	O	o	
P	p	P	p	P	p	
Q	q	Q	q	Q	q	Letters of Ab- breviation.
R	r	R	r	R	r	
S	s	S	s	S	s	
T	t	T	t	T	t	Ligatures.
U	u	U	u	U	u	
V	v	V	v	V	v	
W	w	W	w	W	w	Comma.
X	x	X	x	X	x	
Y	y	Y	y	Y	y	
Z	z	Z	z	Z	z	Diphthongs

The Black, as well as the German Alphabet, are explained by the Alphabet in Roman letters, that runs between both.

VIII. *The ETHIOPIC Alphabet.*À: *Alf.*Ω: *Bet.*Ζ: *Geml.*Ρ: *Dent.*Λ: *Haut.*Θ: *Waw.*Η: *Zai.*Ζ: *Hbarm.*Λ: *Tait.*Ρ: *Jaman.*Ν: *Caf.*Λ: *Lawi.*∞: *Mai.*Ζ: *Nabat.*Π: *Saat.*∇: *Ain.*Ζ: *Af.*Ⲁ: *Tzadai.*Φ: *Kof.*Ζ: *Rees.*Ω: *Saut.*†: *Tawi.*

The Ethiopian Characters are supposed to have been anterior to those of the Egyptians, notwithstanding some assert that most other Nations have received their letters from the last. To strengthen the first, it is observed, that the Ethiopians had two different kinds of letters, viz. the *sacred*, and the *vulgar*; the first for matters of importance, and the other for familiar correspondence. And as the Egyptians observed the same distinction in letters, it is said that their Sacred letters were the vulgar Characters of the Ethiopians; which proves that Letters have been very early among them. But the sacred as well as old vulgar letters of the Egyptians being now lost, the antiquity of Ethiopian Characters is questioned.

*The FIGURE, with a brief Account, of
Chinese Characters.*

一	xe	孔	cum	耳	ih	一	1
二	chim	氏	xi	文	ven	二	2
三	cie	十	xa	耳	lh	三	3
四	gin	王	he	非	fi	四	4
五	chi	王	uam	任	çai	五	5
六	yeu	王	yu	也	finn	六	6
七	ye	全	tejuen			七	7
八	pu	夫	fien			八	8
九	fo	有	ya			九	9
十	ço	目	yva			十	10
百	ynn	从	çum			百	100
千	fu					千	1000

R r

It

It is observed, 1. That no less than Twenty languages are current in China, all differing from each other; but that the Mandarin is the most elegant and learned, and therefore the most prevailing throughout that Nation.

2. That the Chinese are apt to abridge and to change foreign names, and accordingly call Holland *Olanca*, John *Gio*, Europe *Sy*, &c.

3. That they have no B D R in their language, and therefore say *Malia* for Maria, *Tata* for Tartaria, *Falani* for Francis, &c.

4. That they use pencils made of Hares-hair, to write, or rather to paint their Characters, in parallel lines, downwards; beginning at the right hand side of their paper.

5. That the Chinese language has scarce 1500 words, which are Monosyllables, and end either in a Vowel, or in m and n, and sometimes in ng. Hence it is that one word often has more than twenty different significations, which are distinguish'd either by Characters, or Pronunciation.

6. That the manner of speaking Chinese, is not much unlike singing; for by falling and raising the voice, they express the different meaning of synonymous words: which has occasioned P. Jac. Pautoja to invent the five musical sounds *ut, re, mi, fa, sol*, which he calls *Chinese Accents*, and by which he gives words the proper sound, according to their different significations.

For the rest, the knowlege of Chinese Characters can be of no service to Compositors in Europe; and it is chiefly to oblige the Curious that we have introduced them.

Of

Of Mathematical, Algebraical, and Geometrical Sorts.

+ stands for *plus*, or *and*, or *with*; as, 9 *plus* 3, 9 and 3, 9 with 5.

— signifies *minus*, or *less*; as, 14 *minus* 2, or 14 wanting 2.

= means *equal*; as, $9 + 3 = 14 - 2$; *i. e.* 9 and 3 is parallel or equal to 14 wanting 2.

∞ This sign also denotes *Equal*, but is become obsolete.

x is the sign for Multiplication.

:: shews a Geometrical equal proportion; as, $6.2 :: 12.4$; that is, 6 is to 2, as 12 to 4.

∶ or ∶∶ is an Arithmetical equal Proportion; as, $7.3 ∶ 13.9$; *i. e.* 7 is more than 3, as 13 is more than 9.

∶∶ A continued Geometrical proportion, or Geometrical progression; as, $16.8.4.2.1$; *i. e.* 16 is to 8 as 8 to 4, as 4 to 2, as 2 to 1.

÷ Arithmetical progression, continued; as, $19.16.13.10.7.4$; *i. e.* 19 is more than 16, as 16 is more than 13, as 13 is more than 10, as 10 is more than 7, as 7 is more than 4.

□ Quadrat, or Regular Quadrangle; as, $\square AB = \square BC$; *i. e.* the Quadrangle upon the line AB is equal to the Quadrangle upon the line BC.

△ Triangle; as, $\triangle ABC = \triangle ADC$.

∠ an Angle; as, $\angle ABC = \angle ADC$.

⊥ Perpendicular; as, $AB \perp BC$.

▭ Rectangled Parallelogram; or the Product of two lines.

R r 2

√ Radix,

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✓ Radix, Root, or Side of a square.

⊃ Greater.

⊂ Lesser.

—; the Differences, or Excess.

Q or q a Square.

C or c a Cube.

QQ The Ratio of a square number to a square number.

These and several other Signs and Symbols, we meet with in Mathematical and Algebraical works; tho' Authors do not confine themselves to them, but express their knowlege different ways; yet so as to be understood by those skilled in the Science. In Algebraical work, therefore, in particular, Gentlemen should be very exact in their Copy, and Compositors as careful in following it, that no alterations may ensue after it is composed; since changing and altering work of this nature is more troublesome to a Compositor than can be imagined by one that has not a tolerable knowlege of Printing. Hence it is, that very few Compositors are fond of Algebra, and rather chuse to be employed upon plain work, tho' less profitable to them than the former; because it is disagreeable, and injures the habit of an expeditious Compositor besides. In the mean time we venture to say, that the Composing of Algebra might be made more agreeable, were proper Cases contrived for the Letter and Sorts belonging to such work, where it is likely to make a return towards its extraordinary charges.

Of

Of Celestial and Astronomical Signs.

I. The names of the Twelve Signs of the Zodiac.

♈ Aries	♎ Libra
♉ Taurus	♏ Scorpio
♊ Gemini	♐ Sagittarius
♋ Cancer	♑ Capricorn
♌ Leo	♒ Aquarius
♍ Virgo	♓ Pisces.

II. The names of the Seven Planets,

♄ Saturnus	♀ Venus
♃ Jupiter	☿ Mercurius
♂ Mars	☼ Sun ☾ Moon

The names of the Seven Planets imply sometimes the Seven Days of the Week in the following manner ; viz.

Dies Solis, is Sunday

Dies Lunæ, Monday

Dies Martis, Tuesday

Dies Mercurii, Wednesday

Dies Jovis, Thursday

Dies Veneris, Friday

Dies Saturni, Saturday.

♈ The Dragon's Head, and

♏ The Dragon's Tail, are the two Points in which the Eclipses happen.

III. The names of Aspects.

- ♌ Conjunctio ; happens when two Planets stand under each other in the same Sign and Degree.
- ♌ Oppositio ; happens when two Planets stand diametrically opposite each other.

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- △ Trigonus ; happens when one Planet stands from another 4 Signs, or 120 degrees ; which make one third part of the Ecliptic.
- Quadril ; happens when two Planets stand 3 Signs from each other, which make 90 degrees, or the fourth part of the Ecliptic.
- * Sextil ; is the sixth part of the Ecliptic ; viz. 2 Signs, which make 60 degrees.
- denotes a New Moon.
- ☾ shews the First Quarter of the Moon.
- tells the Full Moon, and is printed in red, in contradistinction to the mark for the New Moon.
- ☾ informs us of the Last Quarter of the Moon ; and is printed in red, in contradistinction to the mark for the First Quarter.

Many are the Signs and Symbols which Astronomers have invented to impose upon the credulity of the Vulgar, who are the chief Supporters of Almanacks ; and especially of such as abound in Predictions of any kind : among which we reckon those Signs which give notice, *On what day* it is proper to let blood ; to bathe and to cup ; to sow and to plant ; to take physic ; to have one's hair cut ; to cut one's nails ; to wean children ; and many other alike nonsensical observations, to which the class of Rustics in Germany is particularly bigoted ; besides giving credit to the Marks that serve to indicate Hail, Thunder, Lightning, or any occult phænomena.

Of some Musical Signs.

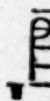
Tune and Time are the two chief Characteristics of Musical Notes.

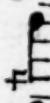
In *Time*, the Distinction, Measure, and Proportion of Notes and Rests are to be observed.

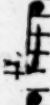
As to Distinction, they have different Characters; and different Names with relation to Time.

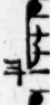
The Rests or Pauses are of the same length or quantity with the Notes that stand above them; according to the subsequent Scheme.

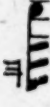
□ is a Semi-breve, with
▼ its Rest

 Minim, with its Rest

 Crotchet, with its Rest

 Quaver, with its Rest

 Semiquaver, with its Rest

 Demiquaver, with its Rest

∴ Repeat

∞ Direct

⌋ Natural, or Proper

♭ Flat

♯ Sharp.

N. B. In distributing of Musical Notes, particular care ought to be taken to save the edges of the traversing lines from Batters.

Of

Of Physical Signs and Abbreviations.

- ℞ Stands for *Recipe*
 ℔ for a Pound
 ℥ for an Ounce
 ʒ for a Drachma
 ʒ for a Scruple
 j stands for 1; ij. for 2; and so on.
 ſ signifies *semi*, or half
 gr. denotes a Grain
 One Pound makes 12 Ounces
 One Ounce contains 8 Drachma's
 One Drachma is equal to 3 Scruples
 One Scruple consists of 20 Grains
 One Grain has the weight of a Barley-corn
 M. signifies a Handful
 P. means so much as can be taken betwixt
 the ends of two fingers
 P. æq. stands for Equal parts
 ana. signifies, So much of one as of the other
 q. s. As much as is sufficient
 q. p. As much as you please
 f. a. According to art.

F I N I S.



FH

MUSEUM
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